

# THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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## At the Theatres.



A new star gleamed out at the Fourteenth Street Theatre on Monday night. The ordeal of a first appearance in Summer and before a gathering of professionals, always inclined to be good-naturedly cynical, is about as severe as any young woman, however ambitious and competent, can face with courage; but Myra Goodwin passed through it very easily and, we may add, very successfully. Miss Goodwin's efforts hitherto have been confined to the variety stage, where for a brief time she won favor by her clever dancing. She is a merely ill of a girl, but seventeen years old, and the title-role of Mr. Kidder's new piece, *Sis*, is her maiden part. That perseverance in her new line of endeavor will result in a prosperous outcome seems evident in view of her achievements on Monday night.

The theatre was filled throughout. The new director of its destinies, Mr. Campbell, took a paternal interest in the events of the evening from the manager's box, and a number of equally prominent theatrical personages illuminated other portions of the auditorium. An audience largely composed of actors is notoriously given to "guying" and other characteristic methods of backslapping a new aspirant to public favor, and particularly when the subject of observation is vulnerable to this form of adverse criticism. Miss Goodwin, however, proved herself to be sincere, painstaking and original, and she elicited the friendliest approval.

Mr. Kidder's piece, *Sis*, is somewhat better than most "vehicles" provided for stars like Miss Goodwin, whose aim is to display talents which run in a special direction. The plot is, of course, a secondary consideration. It always is in these compositions. Nevertheless, there is sufficient interest created to hang these acts together and furnish a background for the diverting endeavors of the central figure in the piece. *Sis* is a girl who has been made the victim of a conspiracy on the part of her step-father to secure a large life insurance, which some years previous to the opening of the play had been taken out in the name of his wife. Mrs. Barrett is supposed to be dead. *Sis* is bullied and ill-treated by the step-father and an adventuress with whom he has fallen in love. But she possesses a warm friend in Hickory Hawkins, an ex-circus performer, and an ardent admirer in an insurance detective, Warren Wade, who is detailed to ferret out the fraud of which old Barrett is rightly suspected. *Sis* runs away from home and with the aid of Wade and Hickory rescues her mother from the imprisonment she is found to have suffered for many years at the hands of her husband, while the latter is handed over to the officers of the law, to be dealt with according to the gravity of his crime. The dialogue is smartly written, and Mr. Kidder has given the star every possible opportunity to display her gifts.

Miss Goodwin dances extremely well. This feature of her performance won much applause. Nothing newer or sadder than her imitation of a circus rider in the first act has been done by a subrepta. She is full of a joyful spirit; she seems unconscious of the fact that she is on view, and there is a decided charm in her unobtrusive manner. Nothing that she says or does has the least tinge of suggestion, and there is an utter absence of anything approaching affectation in her work. She is innocently ingenuous, and yet there is no lack of the genuine mirth-provoking element in her comedy. There was also in her acting complete confidence, her manner exhibiting none of the nervousness associated with a beginner. Miss Goodwin will succeed, if youth, grace, talent and freedom from conventionality ensure success. George Richards, the star's brother, made his bow to New York on this occasion as Hickory Hawkins. He is a quaint, humorous actor, whose dry fun is spontaneously produced and infectious. Byron Douglass, a young actor with a good presence and an earnest style, played Wade, the detective, efficiently. Emma Madden made a hit as an Irish maid-servant. The part is a "fat" one. Harry Dalton was the cruel step-father and Dickie Martinez the scheming Mabel Manning. *Sis* was put on neatly. The regular season at the Fourteenth Street opens with the production of Mr. Campbell's Paquita.

A new all-round company opened in The Wilton Cope at the Madison Square Theatre on Monday evening, when C. W. Couldock began his summer season. The veteran actor met a very enthusiastic reception as he entered the scene in the character of the miserly old miser Luke Fielding. The grief of the miser over the fall of his daughter

was grand in its sublimity, and in the third and fourth act wrought the audience to a pitch of enthusiasm that brought the actor to the curtain again and again. In the fourth act, where the mind wavered and gave way, the audience was spell-bound until the fall of the curtain, and then burst forth into the most enthusiastic applause of the evening. Old theatre-goers knew Mr. Couldock's grandeur as Luke Fielding; it remained for the new generation to see its revival and compare its virility with some of the namby-pamby work of the stage of to-day.

Carrie Turner was a more than simply sweet Rose Fielding. Indeed, she was a surprise. Through all the acts until the last her portrayal of the character was intense and finely drawn. Rose's reading of her letter to her father, in Act III., was the culmination of her work, and the recall was enthusiastic, albeit strengthened by friends who had called in the services of a florist to round up the event. The emblems had no weight, for the recall would have been the same without them. In the last act Miss Turner was rather artificial, having to combat with the full-dress of the drawing-room. However, the one-time novice of the Madison Square may well be proud of the laurels she won on Monday night in the sorrowful role of Rose Fielding.

The Sir Richard Vaughn of A. S. Lipman was only a so-so performance. Handsome in stage presence, he played in but conventional fashion, and his succeeding work did not warrant the applause on his entrance. Mrs. Charles Walcott brought the part of Meg, the maid-of-all-work, into prominence. Her shire dialect was perfect and most pronounced, and kept her audience in merry mood. Charles Walcott, as Dick Hulks, the villain, was little more than conventional. But we are used to seeing this actor cast for better parts. Bill Stagers, his accomplice, was well done by Sam Hemple; but this actor, too, had a part that was beneath his merits; still he showed what could be done with a small part. Thomas Whiffen was ludicrously funny as Augustus, the linen-drawer's clerk gone astray; but he, too, is used to better work. Walden Ramsay, as Arthur Aspley, had a part in which posing was all that could be expected; and he posed very well. Mrs. Mary Myers was a severe Lady Aspley—that is, played the part well. Colonel Vanguard was rather "queer" in the hands of John Woodard. Kate V. Tousey was a weak Lucy Vanguard. She might have easily made much more of the part by giving emphasis to her lines. Unimportant parts were well cared for by W. L. Denison, Sidney Couldock and Charles Carey.

The resources of the Madison Square were brought into requisition in the mounting of the play, which was very effective. The Wilton Cope is announced for four weeks.

Adonis is nearing the end of its twelfth month at the Bijou. The 350th representation takes place on Thursday night of next week. The houses are large considering the weather and the temporary stagnation necessarily accompanying the ceremonies preparatory to Grant's funeral.

## The Musical Mirror.

Phenomenal is the only word which adequately describes the business Nanon is doing at the Casino. Every night the theatre is filled, and there is a large number of admission tickets disposed of. The representation contains many delightful features. Miss Martinot's acting as the heroine is the most artistic thing about it. This lady's graceful acting is delicious. There are many little points made by her which are not thrust prominently forward, but which are none the less instrumental in making her performance symmetrical and of more than surface depth. Francis Wilson's Marquis is irresistibly comic, and Mr. Carleton's singing pleases the auditors vastly. The taste of Mr. Fitzgerald in introducing a verse relative to General Grant at the conclusion of his topical song in the second act, is questionable, to put it mildly. Given after a series of comic hits at follies of the day, with an accompaniment of theatrical gestures, suggests that the interpolation is ill-timed and out of place.

The Black Hussar is kept on at Wallack's. Col. McCaull concluded that the receipts were too large to justify the withdrawal of the melodious opera, and this decision enables the public to enjoy the representation for a couple of weeks longer. Chatter is being prepared for production.

There is a cooling apparatus now at Koster and Bial's, and the temperature is always invitingly low. La Belle Helene seems to be a fixture for the Summer months at this pleasant place of resort. It still draws well and meets with bounteous approval.

## McDowell's Wedding Bells.

Eugene McDowell and Fanny Reeves are making active preparations for their season in the North. They have decided to call their new musical drama *Wedding Bells*, and not *Madge*, as was intended. George Fawcett Rowe has completed the work, which will require a large stock of scenery and give many opportunities for refined specialties. Musical selections from *The Mikado* are to be introduced, and a burlesque adapted from Brougham's *Pocahontas* will be given in the second act. In the concert-hall scene, some dancing

and acrobatic specialties will be given. Among those already engaged are Thomas Joyce, S. S. Block, George Barr, J. Le Brasse, Jeff De Angelis, James McNaught, William Donaldson, Mary Barr, Emily Denis, Lottie Barr, Addie Arthur, Florence D'Angelis, Kate Francis, Irene Avenal, Kate Dawson and Hannah Mason.

William Black has been engaged as business manager. Mark Abjohn is painting the scenery and arranging the mechanical effects, and Albert Eaves is manufacturing the costumes. The company will play through Canada part of the season.

## London Gossip.

LONDON, July 25.

The United Thespian Cricket Club, founded a couple of years ago by a body of actors inclined to athletics, gave its first public exhibition at rural Littlebridge, on the 10th, before a fairly representative attendance of tragedians, comedians, "comedianses," managers, burlesquers, chorus ladies and "one-line" speakers, both ladies and gentlemen. The ladies' toilettes were very pretty, and the only criticism to be made was that too many of them were too much "made up" facially. Why will women "make up" in the glaring light of day? The result is always ghastly in the extreme. The athletic histrions, many of whom were gotten up in picturesque stage-like gear, were the lions of the hour among the lady professionals, and were greatly envied by their non-competing brethren. The competitions included flat-racing, high jumping, throwing the cricket-ball, tricycling, sack-racing, and tugs-of-war. The Thespians most distinguishing themselves were C. Hayden Coffin, of Lady of the Locket fame, who, by the way, is much jollier than his lugubrious name would presuppose; H. Eversfield, the boy actor, who made such a bit in *The Magistrate*; Marius, the merry Florence St. John's husband, and others too numerous to mention did. Miss Eastlake furnished many of the prizes, her brother being a noted amateur athlete. He, by the way, is a low comedian, in talent as quaint and original as his sister is pathetic. He plays under the stage name of Garth, and some old comedians prophesy for the young man a great future, when a few more years have rolled over his head.

The Eastlake family throughout are very devoted to each other, and not the least of Miss Eastlake's many amiable graces is her cheering encouragement and loyal faith in her brother and little sister, both of whom are on the Princess Theatre staff. The theatre is closed for a few weeks, and the Eastlakes are enjoying a rural holiday.

Whenever chronic grumblers throw mud at the private lives of members of the dramatic profession, I am inclined to quote the goodness and gentleness of the Eastlakes. In connection with goodness, the honored names of Mr. and Mrs. Edouin occur to me again, as they have on many former occasions; but they cannot, I am sure, be complimented too many times to please their legions of New York admirers. Mrs. Edouin (Alice Atherton) is as true as she is pretty, and at her lovely home attracts charming people on all occasions. She is herself a big child in her Arcadian merriment, and for her pretty children has every few months a monster afternoon tea-party, all little folks, amongst whom she romps and plays games like one of themselves. Depend upon it, a woman who loves children, whether they are her own or other people's, has in her heart the truest instinct of womanhood.

Apologies of the Edouins; they are to send out another provincial company on Monday, which begins its season at Dublin. The sisters Mario have been specially engaged. Minnie Mario is to play Ralph Reckless, and the droll little Dot Mario will represent Alice Atherton's part—Tessie. Meanwhile the Edouins are busy getting their scenery, properties and dresses ready for their play of *The Japs*, to be done in a few weeks at the Novelty Theatre.

Referring to parties starting out for the Summer, Howard Paul's entertainment and Operetta party appear next week at the Spa, Scarborough. Mr. Paul is credited with proposing as a motto for theatrical managers in midsummer, "Programmes free, cloak-rooms free, ices and iced beverages free." Mr. Paul's tour will also include Whitley, Harrogate, Saltburn, Bridlington Quay, Ramsgate, Margate, etc. He will appear in his own smart little sketch, *Locked Out*, to be followed by a concert and entertainment, and the performances will conclude with Offenbach's *Rose of Auvergne*, in which Laura Clement and Gerard Coventry will appear. These two artists have lately been members of D'Oyly Carte's opera companies and both are accomplished vocalists and actors. All wish Mr. Paul abundant good fortune.

Speaking of good fortune, the Actors' Benevolent Fund had a very successful benefit this week. Among other successes, Mme. Bernhardt gave the sleep-walking scene from *Macbeth* in a new and decidedly thrilling manner. She infused an original interpretation of this usually blood-curdling nightmare, making it seem like an ecstatic vision and the transposition of a troubled spirit to the realms of sleep, or as Clement Scott expresses it in his recent poem in the *Dramatic Review*, "the poppy land."

Following close on the benefit and the Bancroft farewell comes the dinner to be given to-morrow evening to Bancroft at the Hotel Continental by Messrs. Irving and Toole. It

begins at 11:30 P. M., after the play, and is to be a very select, jolly affair. Mr. Bancroft made a manly speech at his and Mrs. Bancroft's farewell, in the course of which he alluded most enthusiastically to his wife's unfaltering faith, skill in her profession and her never-failing hope and courage regarding their joint labors on the stage. One of the most agreeable incidents of the farewell oration was this admirable speech. Mr. Bancroft is an Eton graduate, a scholar and a gentleman. His *Triplet* is destined to live in the panorama of the stage, and is a touching bit of pathos throughout. Of him may be truly said he has never played anything badly. Mr. Brookfield, who is not unlike his patron, Mr. Bancroft, who has enormous faith in him, is of the rising young actors the most likely to fill the vacant niche of *Triplet* gracefully.

I am in this connection reminded, however, of a line in Owen Meredith's *Aux Italiens*: "After all, old things are best;" that there are three old plays to resume their theatric sway over London audiences almost simultaneously. Never Too Late to Mend at the Old Drury Lane, Arrah-na-Pogue at the Adelphi and Ticket-of-Leave at the Surrey. While this implies a poverty of new and good plays, it also proves that good plays, like wine, improve with age. Now is the proper time for a new Leonardo in the form of a new dramatist to arise in the London "ken." Charles Warner reappears in *Never Too Late* in his old-time success of *Tom Robinson*, while the great Isabel Bateman does Susan Merton. In the cast are also Harry Nicholls, Ruben Inch, Frank Parker and Miss Minnie Inch. Miss Bateman has been too long absent from the London boards, where her reputation was great, and only equalled by her old American successes.

Mr. Irving, by the way, made his first great professional success under the Bateman management. This leads me to remember that Ellen Terry has her benefit next Thursday, at the farewell performance of *Olivia* until it is resumed in September. Seats have been purchased weeks ago, and doubtless the lady's admirers will fill every portion of the Lyceum house.

As the theatres close, one by one, for a Summer holiday, the season ends in London to the sound of marriage bells. The royal wedding nearly ends the list, and while the orange blossoms are yet fresh from that great pageant, the last Victorian bridal, another quiet wedding comes off to day of Charles Wyndham's pretty daughter to a distinguished English barrister. Mr. Wyndham starts immediately for his Summer holiday in the Rocky Mountains, to return early in the Autumn at the Criterion. His part in *The Candidate* meantime is to be filled by his understudy, George Giddens, the ever delightful comedian of the Criterion, continues to share honors with Mr. Wyndham, called "the governor" by his company. He remains with the company for another long lease of time, for which his London admirers are grateful.

Along with this bit of news another bit is whispered, that Mr. Wellcome, the Chesterfield of London's delightful American colony, is about to write a comedy during his Summer holiday tour among the Welsh mountains. On his return he resumes his "Arcadia Ranch" in the West End, and will again gather about him the prettiest, whitest and the wisest of London's "Vanity Fair."

Atherton Furlong goes to Derbyshire to paint, write songs, poetry and music in the usual finished manner made peculiarly his own by this "Admirable Crichton." Walking this morning near Hyde Park, a vision in white cashmere drove by, and with her usual graceful cordiality the aforesaid "vision" ordered the coachman to stop, and stepping forward to the carriage steps, drawn close to the curb, I eagerly grasped the hand of Marie Gordon, of the Belgrave district. She was full of amiable chat, as usual, contriving to say only kindly things of people, and I felt once more that there was a true gentlewoman, as good and clever as she is superb in face, figure and manners.

A. W.

## Professional Doings.

—Henry E. Dixey has been photographed as a nun.

—Charles T. Vincent will play comedy and character roles with Rhea.

—Charles Schroeder arrived in the city from San Francisco on Tuesday night.

—John Stetson and Edward Gilmore left on Tuesday night for a yachting cruise.

—Mark Sullivan is re-engaged to play the Policeman in the *Rag Baby* company.

—Frank Daniels begins rehearsals of the *Rag Baby* in Boston on the 10th inst.

—The season of Hoyt's *Tin Soldier* opens at the Boston Bijou Theatre on Sept. 7.

—F. B. Devereaux's new play, *In the Ban*, is about to be rehearsed in Philadelphia.

—O. H. Hasseleman, the Indianapolis printer, will return home after the Grant obsequies.

—A large order has been given to photographers here for Kate Castleton's pictures.

—Charles Barton is now engaged in representing Harry Miner at the People's Theatre.

—Several professionals have come to town from Boston to attend General Grant's funeral.

—F. W. Strong has been engaged for Clío. Last season he was with Minnie Madden in *Caprice*.

—A well known journalist and adapter is engaged upon a two-act play for John A. Mackay.

—Charles Plunkett will play leading comedy roles in one of the McCaull opera companies. His success in *Oleander* and other characters was most pronounced. He is now studying music under a well-known instructor.

—Edwin Arden will begin his season at Newark on Oct. 5, with his new dram: of *Eagle's Nest*.

—Edward J. Buckley is forming his company for the coming season. T. J. Herndon has signed with him.

—Daniel Frohman visits the city every and is busy with his arrangements for the coming season.

—It is stated that \$5,000 worth of seats have been sold for the *Judic* engagement to one firm of speculators.

—Rhea's season will open at Trenton, N. J., on August 31. Her company is all filled, and rehearsals will begin next week.

—Cyril Scott returned to the city on Tuesday, after a month's yachting along the coast, visiting Newport and other resorts.

—The Southern managers, who have been the strongest out-of-town contingent here this Summer, are departing for home one by one.

—The Meiningen company have been touring Europe, and have probably played before a greater variety of peoples than any other organization.

—C. H. Thompson has been re-engaged by Manager Alexander for the Burr Oaks season, which begins on August 22 at the National Theatre, Philadelphia.

—A difference is said to have arisen at the Casino between Sadie Martinot and Francis Wilson. It is improbable that Miss Martinot will appear in *Pingsten* in Florence.

—Olga Brandon intended to have taken a well earned rest this Summer, but she has been engaged nearly every week and is now rehearsing at Wallack's for *Chatter*.

—Flora Moore is rehearsing a new farce-comedy at Asbury Park, by Howard P. Taylor, called *The Drummer in Petticoats*, which she proposes to substitute for the *Bunch of Keys* the coming season.

—Rhea has translated and adapted a French comedy, but has not as yet selected a title for it. It treats of a young nobleman who becomes infatuated with an actress. His friends secure her assistance in curing him of his love-sick.

—On the 23d of August Frank Oakes Rose leaves for Lima, Peru, with a view to taking a company down there later. He is also entrusted with a mission to the Peruvian Government regarding the sale of a war-vessel and some private yachts. The interests of the Babcock hand grenade will occupy part of his time.

—Marie Zoe, of French Spy fame, has become violently insane and has been placed in an asylum. In private life she is Mrs. Ben Yates, wife of the veteran dancer, ballet teacher and broadswordsmen. In early life Marie Zoe had been a ballet-dancer. She had made but few appearances in recent years, and had been living quietly with her husband on their farm near Hempstead, L. I.

—Kate Claxton and C. A. Stevenson have signed contracts with T. A. Hall, of Philadelphia, and will be under his management next season. Miss Claxton's season will commence in this city. She will create a character in a new drama now being completed. Her supporting company will be unusually strong. Mr. Hall will accompany her on her tour through the country.

—Bessie Sanson, who came to this country some years ago to assume Rosina Vokes' place with the Vokes Family, and who has been playing quite successfully throughout the Southwest ever since, will spend the coming season in England, taking with her one of Howard P. Taylor's plays, which she will endeavor to produce in London. The following season she will return, and play in a new piece by the same author in connection with Frank Daniels.

—The season of Messrs. Fowler and Warrington's *Shipped by the Light of the Moon* company will begin at Kalamazoo, Mich., August 24. Among those already engaged are Fred Lennox and Walter Lennox, Jr., who take the parts played by Harrison and Goulay; W. D. Stone, Nellie Pierce, Virginia Bray, Charles J. Hagan, Clarence Montague, H. A. McDowell, Hattie Geary, Dollie Thornton and H. C. Browning. W. W. Fowler will act as agent.

—Preparations are now under way for the production of *The Don*, in which Harry Lee is to star next season. The company already engaged are E. J. Odell, of London; George Osborne, J. A. Howell, Archie Boyd, Matt Snyder, Louis Mitchell, Adolph Bernard, W. H. Lewis, Adele Waters, Miss Bradford, Annie Ellsler, Jennie Satterlee, Rose Snyder, Maude Lewis and Master Halpin. Another member of the company, who is being kept in the background, is a *jeune premiere*, who has been specially selected for the creation of an important role by Maurice Barrymore in England.

—The company engaged to support Lester and Williams in the *Parlor Match* includes Jennie Yeamans, who is to be starred in her original character of Innocent Kidd; Ed. S. Halstead, Adolph Leitman, Franklin Howard, E. A. Archer, Frank Morse, T. J. Hanna, Minnie Luckstone, Aline Coppe and Mary Bird. George Milbank will act as manager, while J. H. Washburn will be the advance agent. The opening date is Lowell, Mass., August 26, and a season of thirty-five weeks has already been booked in the smaller cities and the South.

—The printing to be used by the Favette company will be of the most elaborate description. Instead of the ordinary doggers there will be distributed, both in advance of and with the company, an elegantly illustrated book of the play. One of the proposed features of the advertising will be an elegant French plate oval mirror with the name "Favette" stamped on the face. Two editions of the Favette waizates are to be printed, one of which will be put on sale, while the other is to be given away as a souvenir to ladies. Miss Clayton's dresses are now being designed. Two of them will be by Worth, while the rest will be made by Lanouette.

—Mme. Victoria Schelling-Hulskamp, or Mrs. Schelling as she desires to be called now, has accepted a position in the Casino Opera company, and will be seen in the production following *Nanon*, that of *Whitsuntide* in Florence. In a recent conversation with a *Mirror* reporter the lady said: "What I want to do now is to begin at the bottom round of the ladder and work my way up. I am taking a very small part, but I hope by degrees to come into prominence, not on account of any notoriety I may have received in the past, but simply by dint of unremitting labor in the profession. If hard work will make an artist of me, I shall in a few years reach that position."



## The Giddy Gusher.



"Wait and see the end," is a favorite phrase of a friend of mine; and in some cases she, woman-like, sets at naught her own counsel; for I often see her buying a novel, or taking up one to read, and she invariably goes to the last page and reads it before she tries the first chapter. And if the finale is unpleasant, that settles the book.

To me, endings are seldom desirable, but this last week I knew of one that must have been of untold joy to the party that reached it. It was the end of a rope, and I'll tell you of it.

Just up above my Summer quarters, a few hundred feet away, the last shaft for the new Aqueduct is sunk. Down into the bowels of the earth the pit reaches 150 feet. As soon as they reach the depth from which they intend to strike across beneath the bed of the Harlem River and bring over the Croton water, they will put cages in position to serve as elevators. At present the workmen go up and down in a bucket. Familiarity breeds contempt of danger, and the laborers have become frightfully careless. Captain Shanley, the contractor at this end of the work, has repeatedly given the men the strongest warnings about skylarking; but one day last week they disobeyed his strictest orders, and instead of getting into the bucket to come up to the surface for their dinners, four of them just caught on the outside. Then, as it ascended, they began to swing it, like a pendulum, back and forth in the hole, all the time it was going rapidly up. They swung it under some timbers that line the tunnel, and were drawn with great force against it. The bucket tilted and the four were shot off their treacherous foothold in a moment. Two were instantly killed, a third was flung upon projecting machinery and badly mangled, and the fourth, in his descent, by some providential accident, struck a rope and caught it. There he was, a hundred feet from death, and half as many more from deliverance; for the bucket was slowly returning. He clung to the rope with the intensity and strength of despair; he kicked about with his legs to wind them about the rope. To his horror he found it was the last few feet of it to which he held, and it was slowly slipping through his death-grip. It was greasy and damp, and his hands told him with frightful certainty how each strand overlapping the other was counting off the seconds of his life.

The man declares that every event of it passed before him in the awful darkness of that pit. Suspended that fearful height above the rocks, from which the dying groans of his comrades reached him; the creaking bucket coming slowly to possible rescue, and strand after strand of that slippery rope passing between his chill, numb fingers. Slowly came the bucket and surely slipped the rope. He was on the last few inches of it. They crept away from his grasp—five, four, three—another instant he would be crashing down to join the dead and dying and mingle his agonized cries with the feeble moan that now came from below. But, O joy! O happiness beyond the telling! His despairing fingers felt a knot. It was the last inch of rope, but it was an inch of knot. He clung with renewed hope, with a heart swelling with sudden-found joy! Down came the bucket, and he was so paralyzed by the splendid discovery of a knot in a rope that he failed to make a sign, and the bucket kept on its way to the bottom, brought up the bodies of his poor, mangled comrades, and on the return trip my friend on the rope made known his situation and was rescued.

If I was in his boots, that end of rope, with its salvation knot, would be suitably framed and hung in a prominent position as long as I lived; for to it he owes his whole skin this blessed day.

Of course there's a lesson in every such incident, and this rescue should teach us all to make knots in every piece of rope we encounter. I have had the stable-men crazy and the laundress wild since the halters and the clothes-line have been industriously knotted by your humane Gusher.

Well, Little Myra Goodwin fully deserved the advance notice she got in this column last week, didn't she? And she proved all I said of her. Every paper agreed that she was a modest, natural, clever little actress, and a wonderful dancer, save and except one. Why on earth the *Sun* should say that a girl who was seventeen last May couldn't look the part of a young Miss, I can't quite make out. Why

it should say that an unpretentious but very reasonable little play like *Sis* was a nightmare and a horror, unless the *Sun* man is an ally of Lotta and an enemy of Kipper; but the stubborn facts remain that both play and players were successful, and are not likely to be sun-struck so late in the Summer as this.

Miss Goodwin's brother-in-law is a capital comedian. There was a splendid opportunity to over-act in the old *Clown* he played, but he never did for a single moment. I cannot call to mind two persons on the stage who got into their parts so completely and left so little of themselves outside, as did Myra Goodwin and Mr. Richards. Unconscious and unobtrusive, they attended strictly to business, and made distinct hits for that very reason.

There's an army of funny people who leer at an audience and pull dreadful mugs and work so blamed hard to be comical, that the effect of their efforts is as dismal as a darkey funeral. This is an age of unfunny comedians. It's delightful to meet people like the new claimants at the Fourteenth Street Theatre. Lord, long spare those members of the profession who make us smile in this vale of tears. I can bear to hear of the Richards and the Romeos of the world as falling before the Spoiler. I can bear up when I hear that Mrs. Haller and a couple of Juliets have gone under. But Nat Goodwin and Annie Yeamans must be vouchsafed if there's any good in the Gusher's prayers.

Another thing I'm praying for—the production of *The Mikado*. I do wish Stetson and Duff would string for the lead. I don't know what people D'Oyly Carte can tote over. The only man in London who could do Ko Ko as Jack Ryley can, is George Grossmith, and he's the head and front of the show over there and will not come. Duff has secured Zaida Seguin for Katsusha, and she is inimitable—at once a splendid singer and a capital actress. Whiffen is essentially a Gilbert and Sullivan man. Vernona Jarbeau will make the jolliest kind of a Yum-Yum. Therefore do I wait with great impatience for the incoming of *The Mikado*, for the libretto is wonderfully quaint and amusing and the music, although reminiscent, is pleasant.

Do you think you know what Scotch whiskey is? I thought I did, and believed it was only tolerable when incorporated in hot water and accompanied by a lemon. Here the other day I was with Madeleine Lucette, and some friend of hers had sent a sample bottle of old Scotch whiskey to her husband, Jack Ryley, and dear Jack was in Boston. We administered the estate. The first attack made on it was after the theatre, and we just took a nip, Yankee fashion. Then Madeleine remembered that the way in which this beverage was drunk was with one foot on the table and one on a chair. This acrobatic custom was abandoned after a few trials, but there was nothing to prevent us joining hands and singing "Should Auld Acquaintance be Forgot." There are three verses, and luckily I remembered that the flavor of very old Scotch was brought out by the singing of "Scots Wa' Hae," and we hae-ed accordingly. I am looking up a firm that imports this peculiar brand of whiskey; it's of James Bell Rannels' manufacture, and is sold in Glasgow, Bonnie Scotland, by John Mathew and Son. If there's any of that remarkable vintage any nearer home, I would that the vender may make it known to your

GIDDY GUSHER.

## Professional Doings.

—Archie Stalker will manage Harry Lee in *The Don*.  
—Zozo is being rehearsed at the Union Square Theatre.  
—J. L. Morgan has engaged to go with Dan Maguinnis.  
—Kate Wilson will be a member of Modjeska's company.  
—Alice Pease, a Boston contralto, has gone to Europe to study.  
—Dominick Murray will open his season at the Mount Morris Theatre.  
—Henry Sator has been engaged as musical director for the Bluff company.  
—Harry Belmer was on Saturday presented by his wife with a bouncing boy.  
—Harry Greenwall has secured Bandmann for a ten weeks' tour in the South.  
—James Lachman will remain with the McCaull travelling opera company.  
—W. F. Blande has been engaged for leading juvenile roles with Patti Rosa.  
—Will H. Murdock is negotiating with Frank Mayo for the coming season.  
—Sydney Rosenfeld is rehearsing *The Mikado* at the Union Square Theatre.  
—Jacques Martin has been engaged for a comedy role in *A Prisoner of Life*.  
—There are four of the Willow Copse company interested with C. W. Coudrick.  
—George Clarke is in negotiation with Clara Morris' manager to be leading support.  
—W. S. Harkins and wife will be members of E. F. Thorne's company next season.  
—Leo Cooper, who has been three years with Rhea, goes this season with Aimee.  
—Rehearsals of Paquita will begin at the Fourteenth Street Theatre on August 19.  
—Satan's Diary will be produced at Chicago on August 30 by Harry Lacy's company.  
—Over a hundred workmen are engaged on the refurbishing of the Academy of Music.  
—Blanche Thorne and S. Miller Kent have been engaged for the Black Flag company.  
—On fine evenings Bijou Fernandez is a promenade on Broadway, and no queen of the drama is more graciously saluted than the child actress. Candy, fruit and flowers are tributes to her popularity.

—Harley Merry and William Voegtlin are painting the scenery for *The Breadwinner*.  
—John E. Ince has been engaged to go with Doré Davidson's *Lost Combination*.  
—Alice Oates arrived in the city on Monday. She is in a state of "reorganization."

—Colonel Milliken has engaged W. S. Rising and Charles Lang for the Lucette company.  
—Jessie West has signed to go with Tompkins and Hoyt's *Tin Soldier* company No. 1.

—Edward Harrigan has returned to town from Schroon Lake to rehearse *Old Lavender*.  
—Alfred Follin has been specially engaged for a leading part in Fred. Bryton's new play.

—Rehearsals of *The Comedy of Errors* will begin at the Star Theatre on the 17th of August.  
—The Knights will begin rehearsals of *Over the Garden Wall* at Asbury Park next week.

—Samuel Alexander has been re-engaged as business agent for the Kate Claxton company.  
—Jennie Reiffarth has been specially engaged to play a small part in *Chatter at Wallack's*.

—Anna W. Storey, formerly leading lady with Thomas W. Keene, arrived in the city on Monday.  
—William H. Brown has been engaged as manager of Bartley Campbell's *White Slave* company.

—Ramsey Morris returned to the city on Monday. He will go in advance of *May Blossom*.  
—R. Pope Cooke has joined J. B. Polk's company. Rehearsals of *Mixed Pickles* begin next week.

—E. S. Laughton has assumed the management of the Tavernier Dramatic company for three years.  
—Dan Frohman has purchased from George Fawcett Rowe the latter's dramatization of "Dark Days."

—Charles J. Gould will remain upon Edward Harrigan's business staff at the New Park Theatre.  
—Arthur Sprague has signed to play Lord Travers with Harry Doel Parker's *Hazel Kirke* company.

—Heien Lowell has been engaged to support Madeleine Lucette in *Niniche* and *Madame Boniface*.  
—Frances Murdock has been tendered an engagement for leading business with Lizzie Evans' company.

—Edwin Warcliff has signed with Salvini, but will play in *A Prisoner for Life* for a preliminary season.  
—John Stetson met Sydney Rosenfeld at the Casino on Saturday night. John scowled and Sydney smiled.

—Hilda Thomas has secured a manager with a view to organizing a comic opera company which she will head.  
—Murray and Murphy are at J. M. Hill's headquarters preparing for the opening of their season on the 17th.

—"She's a Sweetheart" and "Ring that Golden Bell," by Fred. Belasco, will be sung by Lotta in *Nitouche*.  
—Napier Lothian, stage manager of the Boston Theatre, has been engaged for the Mary Anderson season.

—Denman Thompson, who is now playing over the Montana circuit, will open in Chicago on Sept. 6 for two weeks.  
—It is said that Manager Palmer has offered Rhea the Madison Square Theatre for the month of September.

—Wolf D. Marks is arranging the music for J. M. Hill's revival of *Romeo and Juliet* at the Union Square Theatre.  
—Maurice Barrymore's play, *The Don*, is to be produced in Chicago on Oct. 4, with Henry Lee in the title role.

—Frank Lawton, who is engaged by Sol Smith Russell, has been spending a few weeks at his home in Hartford, Ct.  
—Marion Russell, sister of Annie Russell, of Esmeralda fame, has been engaged for the Haymarket Theatre, London.

—Gustave Frankel will appear in *The Chatterbox* at Wallack's, and afterward assist the Howsons in *Putting on Style*.  
—The scene of *In His Power*, Mark Quinton's melodrama, is laid in France during the Franco Prussian war of 1870.

—J. P. Conyers, formerly with Frank Chandrau and Ada Gray, has received an offer from the latter to renew his engagement.  
—Lila Vane arrived from Niagara Falls on Saturday last. She goes as leading lady with the Paquita travelling combination.

—Heinrich Conreid has secured Friedrich Mittenwurz, a famous Viennese actor, who will appear in New York this Winter.  
—Eva Hewitt, the lady cornetist, who arrived here from Australia a short time ago, is meeting with success at Coney Island.

—With the exception of a few weeks, Knowles and Morris have all their time filled at the Brooklyn Grand Opera House.  
—An attraction is wanted for Sept. 8, 9, 10 (Fair dates), in Ogdensburg, N. Y. The Opera House seats 1,100, with a stage 40x64.

—Albert Bruening, who goes with Clara Morris, was Edwin Booth's leading support during the tragedian's tour in Germany.  
—Miss Floyd, daughter of the late William R. Floyd, will be a member of the George C. Boniface Streets of New York company.

—Stage Manager William Sheehan, of Harris Museum, Cincinnati, has been engaged as leading comedian by Joseph Murphy.  
—Charles Mortimer has been engaged for Frederick Sheridan's *Called Back* company. He will play the part of Arthur Kenyon.

—Heuck's New Opera House, Cincinnati, will open the regular season, August 23, with Johnson, McNish and Slavin's Minstrels.  
—Rehearsals of Fowler and Warrington's *Skipped by the Light of the Moon* company begin at Lyric Hall next Monday morning.

—The Mexican Military Band is not playing to good business at the Cosmopolitan; but its Coney Island concerts are well attended.  
—One of the Graus has arranged for a thirty weeks' season of opera at C. H. Goodwin's new Chicago Theatre. It will open on Sept. 14.

—Fred J. Engelhardt has signed with Pat Harris to remain at the Vine Street Museum, Cincinnati. "I shall look complacently on the coming season," he writes, "and let the rest feed and pay (if they can) twenty or thirty people and help the railroads to pay dividends."

—Frank Loser has been reading up heathen mythology and is puzzling his many friends with the query, "What was Clio the goddess of?"

—C. A. Chizola has arranged a concert tour for Emma Nevada. Henri Wertheimer has returned from abroad to attend to the details.

—William S. Moore will leave the city next week for Philadelphia to begin his duties as assistant manager of the New Temple Theatre.

—Negotiations are pending between Jennie Reiffarth and the Casino, by which the former will probably appear in *Whitsuntide* in Florence.

—Rudolph Aronson's latest composition, "Our Hero is at Rest," will be rendered by his full orchestra at the next Casino Sunday concert.

—Clara Morris' repertoire next season will comprise *Acte 47*, *Alize*, *Miss Merton* and *Denise*. Rehearsals are going on at the Lyceum Theatre.

—John W. Archer, formerly of the Silver King, Monte Cristo, *Strangers of Paris*, John T. Ford and other companies, arrived in town on Saturday.

—Kelly, Murphy and McMahon, a well-known variety trio, are playing a profitable engagement in England with their *Fen in a Gymnasium*.

—Newton Beers is to be starred in *The Strangers of Paris* under John J. Collins' management. He opens in Detroit on August 31 for one week.

—James F. Crossen's *Banker's Daughter* company will open season at Thomaston, Ct., on August 31, and play through New England for some weeks.

—Dickie Martinez, of the Myra Goodwin company, is a sister of Emma Martinez, who made successes in Billie Barlow's part in *Nanon* at the Casino.

—Baroness De Rotchkoff, who is now summing at Saratoga, will star the coming season in a new comedy-drama by Earl Dowl, entitled *Drifting Apart*.

—Frank Daniels say that Charles H. Hoyt is not writing a play for him, and that he has signed to play *Old Sport* in *A Rag Baby* for one more season at least.

—Manager P. Harris, of Cincinnati, has secured Fred. Engelhardt, until recently manager of the Old World Gem company, as business manager of his Vine street house.

—Rehearsals of the Adah Richmond Burlesque company begin at Harry Miner's Eighth Avenue Theatre on Monday next, while the season opens at Indianapolis, Sept. 3.

—Mme. Neuville has written a play with a pronounced title. It is called *The Blood-Stained Hand*; or, *The Murder at the Glen*, and is to be produced in Columbus, O., next week.

—Carrie Swain goes under Frank L. Gardner's management for five years. She will appear in *True Blue*, a play from the pen of Dr. Callahan, of San Francisco. Her season opens Sept. 14.

—Aaron Appleton wishes it to be known that he is not connected with the Appleton-Randolph Novelty Burlesque company. He has received several letters asking for dates for this attraction.

—Mr. and Mrs. Fred Harriott (Clara Morris) have secured a small room containing one window on Broadway, near Fourteenth street, from which they will view Grant's funeral parade on Saturday.

—Harry Clarke has signed as principal comedian in support of Corinne for one year to appear in opera and musical comedy. Mr. Clarke joined the Corinne company in Worcester, Mass., last week.

—Nettie Hooper, daughter of Mrs. L. H. Hooper, the well-known Paris correspondent of the Philadelphia Press, goes as leading lady of Bartley Campbell's *White Slave* company. She is at present in Europe.

—Frank Pierce, a brother-in-law of Jennie Yeamans, has been engaged as treasurer of Lester and Williams' *Parlor Match* company. The production of the play will be entirely under Miss Yeamans' supervision.

—Helen Gould (Mrs. Alex. Comstock), who has made such rapid strides in the profession since her debut last year, is to appear in January in a new play now being specially written for her by Charles Morton, of London.

—Al. Hayman has at last arranged with Carte for the production of *The Mikado* in San Francisco. The terms are five per cent. of the gross receipts weekly up to \$4,000. If the receipts exceed that sum, six per cent. is to be paid.

—Alexander Comstock is at present negotiating for the production, some time during the Fall, of his comedy, *A Pair of Sox*, the laughable motive of which is similar to that running through F. Anstey's novel, "Vice Versa."

—Several very handsome panel portraits of Harrie Hillard as he appears in *Polly* were taken by Conly in Boston, and are now attracting considerable attention in the windows of C. L. Ritzmann, the Broadway photograph dealer.

—A social event at Saratoga this month will be an open-air performance of *As You Like It* at Congress Spring Park. Baroness De Rotchkoff is mentioned as the Rosalind, supported by a mixed cast of amateurs and professionals.

—Dan Sully's Capital Prize will open the season at Elmira on August 24, and will be the opening attraction of the season at the Standard Theatre, St. Louis; the Grand Opera House, Indianapolis, and the Masonic Temple, Louisville.

—McCaull holds the Carte rights to *The Mikado* everywhere in the United States except New England, the Southern States and New York. The Stetson and McCaull territory has been defined; but where do Duff and Rosenfeld come in?

—Edwin Arden's new play, *Eagle's Nest*, will be put on the road in September. Thomas W. Keene pronounces it a play of strong dramatic interest. Miss Herbert, an Australian actress, has been engaged as leading lady for Mr. Arden's company.

—Adelaide Moore, the young English actress who opens in *Romeo and Juliet* at the Star Theatre on August 17, is just twenty-one years of age. For the last two years she has been playing the Neilson repertoire in the English provinces. In the present engagement she will be supported by Atkins Lawrence as Romeo, Joseph Wheelock as Mercutio, and Leslie Allen as Friar Lawrence.

—The members of Harry Lee's company are requested to report immediately at No. 30 West Twenty-ninth street.

—James Tierney, one of the Four, died suddenly in St. Louis. He was with Harrigan and Harlow. Mr. Tierney's father was killed, and he was to have received money and back pay in a few days.

—Evans and Hooey's *Parlor Match* company open their season at St. Paul on the 17th. The new printing has been done by Central Lithographic company, of St. Paul. They will be piloted by Harry Keene, who has been rusticated all Summer at Bangor, Bay.

—J. H. Farrell has entirely rewritten *Valentines*, and has such great hope in the work that he has almost settled upon an opening offered him. W. J. Ferguson will play the character formerly taken by the author. Harry Mills will also be a member of the company.

—Harris, of museum fame, has conceived a novel idea. He intends to give an exhibition of needle art-work and house decorations by ladies in the profession, and invites them to send specimens to his Cincinnati Museum. The exhibition is under the management of Fred J. Engelhardt, and will open on August 29.

—Emma Steiner writes *The Mission*, but her opera company has not disbanded, as reported. It is playing on circuit in interior New York under E. J. Matton's management, and will open in Saratoga on August 17. Miss Steiner charges the report to mailers on the part of some ones.

—After the opening with *Sealed Instructions*, on Sept. 14, at the New Temple Theatre in Philadelphia, Lester Wallace will appear for two weeks, first in *Diplomacy* and then in *Rosedale*. He will be followed by Ella Elster in Charles Overton's play, *Woman against Woman*.

—Clara Morris' complete company will consist of George Clarke, Albert Branning, James L. Carhart, Carl Ahrendt, Marcella Mortuary, George F. Bird, Bijou Harlow, Mrs. Farren, Ada Crisp and Marion Lester. A. H. Varley, formerly with the Lyceum Theatre, will act as treasurer.

—The Tavernier Dramatic company has just closed a very successful season and left behind it everywhere a fine reputation on the score of excellent performances. Ida Van Coudrick, the star, was especially well received all along the route, and on a second appearance will be welcomed as a favorite.

—H. M. Austin, a young gentleman who gained quite a little celebrity from the clever manner in which he impersonated comic parts in performances given by the Gilbert, Kemble and other amateur societies of Brooklyn last season, has determined to enter the professional ranks.

—The McDowells are visiting in the Highlands as guests of Mr. and Mrs. H. A. Warner. In a few days they return to the city to begin rehearsals of *The Wedding Bell*. The rights to play *The Private Secretary* in Canada have been secured from A. M. Palmer. Rehearsals begin on Monday next.

—C. W. Dunst arrived from his camp in the Adirondacks on Saturday night. He will remain in the city until the opening of the season, unless, as he half proposes, he makes up a party of journalistic and theatrical friends to accompany him back to the mountains for a week of hunting and fishing.

—Through a slip of the pen, the *Chestnut Street Opera House* at Lancaster, Pa., was referred to in a recent issue of *The Mirror* as *Lancaster, Pa.* The paragraph should have read: "The *Chestnut Street Opera House*, at Lancaster, Pa., will continue for last one session a week the coming season."

—In Chippewa Falls, Wis., one night last week, during a performance of *The House of the King*, a crackling sound startled the audience, and a moment later the balcony of the Opera House settled about a foot. There was a quick stampede, but nobody was hurt. The audience finally returned and sat out the play.

—George L. Smith, formerly of the Madison Square staff, returned to the city last week. He has for some months past been confined to a dark room with an eye disorder, and at one time the physicians thought that his sight would be entirely lost. But his friends are now congratulating him on a remarkable recovery.

—Among those engaged to support *Robson and Crane* in the forthcoming production of *The Comedy of Errors* are William Harris, Clarence Handysides, Mr. Regal, C. C. Hamford, H. A. Langdon, William Haworth, W. H. Young, Selma Fetter, Kate McKinstry, Carrie Reynolds, Mrs. Fernandez and Annie Douglas.

—Bartley Campbell recently made his second payment to M. Sardou on the play which he has purchased for this country, thus closing the contract with the distinguished dramatist. The drama will probably be produced in Paris about the 1st of September, and in this country at the Fourteenth Street Theatre about New Year's.

—The company engaged to support *Emma F. Kendall* in *A Pair of Kids* includes Alfred Klein, Harry Clark, A. S. Woodhull, Walter Jackson, J. H. Mackie, Mary Smart, Emily Maynard, Leona Fontainebleau and Mabel de Babean. The scenery has been painted by E. S. Goodwin, while the music has been arranged by Val. Drescher. J. H. Adams is the business manager.

—An actor for a long time associated with T. W. Keene relates several amusing anecdotes about the tragedian. On one occasion, when he had made a great hit as Richard, the applause continued after the curtain went down. As the curtain touched the floor Keene turned a somersault, and had just landed upon his feet when the curtain arose to discover him bowing his thanks.

—In the latter part of August W. H. Lytell will open the Opera House at Montreal as a stock theatre, and he is now at work engaging a company. Mr. Lytell is confident of success in the venture. A new gallery and new opera-chairs are to be put in, and the house is to be otherwise improved. Mr. Lytell will make his headquarters at Montreal.

—The company which opened in *Ision* last night at the Crystal Palace Opera House, Montreal, under the management of Robert G. I. Barnett and Townsend Percy, includes Harry Brown, Will H. Brown, Thomas Topsy Venn, Maud Widdows, Emma chateau, Gracie Mainstone, Leslie Duane, Jeannette Western, Adella Leonard and chorus of twenty-five.







# THE NEW YORK MIRROR.

claims, for two weeks' salary. Manager Davenport, of the Coliseum, reports good business. John Gerin, formerly of the Store Theatre, has left for California.

## GEORGIA.

**SAVANNAH.**  
Savannah Theatre (T. F. Johnson, manager): The W. M. Paul co. stranded in Florida and reaching this city in an "strapped" condition, requested a benefit from the Ford, which was readily granted. A life for a life was the play selected, and the date was July 9. Satisfactory house. This play, written by Mr. Paul, is a regular blood-sucker, bare-stomach, and was much too broad for the sensibilities of a refined audience. Bloodshed and pistol shots constituted the chief elements of the play, which financially proved a success. Chip Redmond, by the way, is a very good actor, and is to good house. On the 4th of the Ford's will present, for their last play of the season, Nadine, for benefit of Chatham Artillery Fund.

**AUGUSTA.**  
No attractions since the Little Rhododes co. took its departure. Our association, it will be known as the Augusta Harmonic Society, and promises to delight our people from time to time with choice vocal and instrumental concert. Success to them.

## ILLINOIS.

**SPRINGFIELD.**  
Chatterton's Opera House (J. H. Freeman, manager): The Mexican Troupe played a return engagement of two nights, 31 and 4th.

**STREATOR.**  
Plumb Opera House (Williams and Crowell, managers): A magnificent square grand piano, by one of the most popular makers, has recently been placed in the house. The bill for the week is a very good one, and the managers are devoting all their energies to securing the best attractions for the coming season, and their efforts are meeting with success. They receive many applications for dates from ten-cent crowds, all of which they wisely refuse. Williams and Crowell are gentlemen who take the greatest interest in dramatic affairs, and can be depended upon to make the house more popular than ever. An orchestra, composed of some of the best musicians in the city, is now being organized. The rink craze having subsided here, the prospects for business are very good. The season will probably open about the first week in September, and the managers desire a first-rate attraction for that date.

**JACKSONVILLE.**  
During the season recently closed there have been presented six operas, fifty-seven dramas and tragedies, twelve variety entertainments, and two minstrel performances, exclusive of effort by home talent. The year has not been especially attractive to the lease of the house, and we understand that he does not look forward to a renewal of his lease. The gem of all the entertainments was "Midnight Marriage." Among other meritorious performances was the "Kerry Gow." As for Maud Atkinson and her co., they simply bewitched the play-goers of this city. Of spectacular plays, "The Light of London," and "The World of Wonders," both reached expectations and did a large business. Of the operas, one or two were good, and the others passable. As a matter of course first-class co. of this sort don't expect to make much in a place of this size.

**QUINCY.**  
Sells Brothers Circus gave two performances, July 27, to large and appreciative audiences. The street parade was not much, and the people seemed to be disappointed, but were rewarded by a splendid arena performance. The Opera House is receiving a thorough renovation. The Standard Theatre has closed on account of bad business. At 1000 or more in the open air, people don't care about sweltering indoors for ordinary attractions. Dr. Lighthall, who styles himself the Diamond King on account of the amount of gems he wears, is drawing large crowds tonight to watch him pull teeth, cure aches and to note the glitter of his diamonds. He wears a hat that is studded with them, also a coat that glitters as he walks. He is a whole "paste" brigade in himself.

**FEORIA.**  
Forepaugh has billed the city for a performance, 21st. Madam Kobawie's leaping is the only new feature advertised. I hope to find a cool spot for two or three weeks at Lake Minnetonka, Minn., from the 6th.

## INDIANA.

**INDIANAPOLIS.**  
The Laurent co., that has been running all the week at the Zoo has had a bad business. The very excessive "weather" has had effect on the average auditor that Shool would have on a snowball. The several teams were fair in their play, but the Salon du Diable, as a finale, is not a great success. If the apparitions and sprites could do a specialty when they emerged from the cabinet, a better effect would be produced. Laurent's prismatic fountain was a pretty effect of colored lights thrown on a fountain, and some of the combinations were very beautiful.

**INDIANAPOLIS.**  
Fickler, Black and Co.'s Circus has been trying to do the town without any new attractions. The circus has fifteen stands, and the Laurent co. is to play ten days at the Allen Black Crook co., at Vine Street, Cincinnati.

**INDIANAPOLIS.**  
The co. announced for the week of 3d is the Lida Gardner Burlesque co. This co. is headed by Billy Arnold, and is a split from the Lida Gardner co. The Grand will probably reopen about the 3d of September, but the co. is not yet secured.

**INDIANAPOLIS.**  
Tony Pastor and Fantasma are booked for early dates. Fred, Felton was in Chicago last week, and reports more loose actors there than on the Square.

**INDIANAPOLIS.**  
Some local kicking has been made regarding the kind of music furnished by the Grand Orchestra. The music is good, but it is not the kind of music that is wanted. The contract, then, for next season, is to be awarded by a contest—the judges to be thirteen men, leaders of prominent musical societies. Miller, who has been leader of the Grand Orchestra for some time, and Louis Vogt, who played second lead at English's, with orchestra of their own selection, will compete.

**INDIANAPOLIS.**  
John Dickson has signed with the Dore Davidson co. It is rumored that the Dicksons will put the Crook co. on the road, and will play in Western towns. Anna Mortland and Truman Johnston joined the Reilly co., at Franklin, 27th ult.

**INDIANAPOLIS.**  
C. A. Kurtze is trying to organize the Lulu Wilson Comedy co. here, but a diligent search for him has resulted in an entire loss of trail.

**INDIANAPOLIS.**  
The baby show prizes have all been paid. Van Amburgh's Circus is announced as coming. No date yet given.

**INDIANAPOLIS.**  
Harry La Rose, an Indianapolis favorite, joins Tony Pastor, 17th, for the season.

**INDIANAPOLIS.**  
F. G. White and a few members of his co. are resting here. He opens at Bowling Green, Ohio, about the middle of August.

**INDIANAPOLIS.**  
Drucie and Carrie Gilmore join the Appleton-Randolph Burlesque co., Sept. 1, for a season of forty weeks.

**INDIANAPOLIS.**  
**FORT WAYNE.**  
Academy of Music (R. L. Smith, manager): As this is the last time they have occasion to mention this place by the name of "the Grand," a few remarks concerning its past may prove interesting to some of those who have expressed astonishment upon first beholding it. Originally constructed in 1867 as a skating-rink, it proved a failure and was utilized as a warehouse, tobacco establishment, and finally as a packing-house. Somebody suggested that it be changed into a theatre, and the owners put a few fancy touches to the rafters and brick walls, and there it was known by its present name. C. J. Whitney, of Detroit, gained control for one season, but making no money, he threw it up. J. B. and G. A. Dickson of Indianapolis ran it for several seasons, but it proved a loss. The present management, under the hand, and after a short experience, has determined to tear out the stage and use it for a skating-rink, thus devoting it to the use for which it was originally constructed.

**INDIANAPOLIS.**  
Masonic Temple (J. H. Simonson, manager): The affairs of this house are in bad shape. A mortgage of \$15,000 was placed upon it to finish it, and the Association went into debt to the amount of \$5,000 to complete the interior. A number of the Directors were appointed, who knew nothing about theatrical work, and they contrived to adduce from persons who had had experience, refused to accept any of the numerous offers for rental, and determined to run things themselves. The consequences are that they are \$5,000 behind on last season, and judgments have been rendered in favor of all the creditors. Not profiting by this, the Directors persist in trying their fortunes another year. I think one season more will fully convince them that they are wrong. I certainly hope not, but I can see nothing bright in the future.

**INDIANAPOLIS.**  
Commodore Foote and sister will leave for Europe about Sept. 1 to play a two years' engagement abroad.

The Boston Dime Museum has just finished a two week's engagement, playing to only fair houses. Procured a new attraction while here in High Street, a fat boy, weighing 150 pounds.

**MAINE.**  
Van Amburgh's Circus is booked for 26th. C. W. Kider one of the agents has been working up a boom. Colonel Scott has retired from the theatrical and bill-posting business, and he is now looking after matters on his farm. Mrs. Fletcher now controls his interests in the boards.

**MAINE.**  
George C. Richards, superintendent of the Ft. Wayne City Bill Posting co., attended the annual meeting of the Bill Posting Association at Chicago and reports a royal good time.

**MAINE.**  
Bob Smith will manage the Hollywood Opera co.'s season. It made \$5,000 last year, and he says he will double it this year. Jake Seibold, formerly treasurer at the Academy, has been appointed advance agent.

**MAINE.**  
Bartholomew's Equine Paradox will open the season at the Temple with the engagement of the Ft. Wayne City Bill Posting co., attended the annual meeting of the Bill Posting Association at Chicago and reports a royal good time.

**MAINE.**  
Frank J. Waulle, I understand, is doing the dramatic work on the Gazette vice F. J. Healy resigned. In last Sunday's issue he copied an item from a New York dramatic paper reflecting upon the character of Marie Chester, a sister of Mr. Waulle's, who took exception to the article and replied through the columns of the Gazette in a very sarcastic manner. Mr. Waulle, being an old newspaper man, paid no attention to the reply.

**MAINE.**  
T. J. Blair talks of going on the stage. I have seen some of Mr. Blair's imitations of prominent actors, and think he will succeed if he decides to fathom out his inclinations.

**MAINE.**  
The Emmet Guards, of Jackson, Mich., will play Robert Emmet, at the Library Hall, during week ending 2d.

**MAINE.**  
Oscar Nestle is completing arrangements to take a musical troupe on the road.

**MAINE.**  
James F. Kane, who has been travelling with Dr. Lighthall, writes that he is making money and will start on his own hook. He has offered the position of advance agent to F. J. Healy. The gentleman has also been offered the position of city editor of the Columbus Times. He has not decided which position to accept.

**MAINE.**  
**EVANSVILLE.**  
The Apollo (Harry La Rose, manager): For week ended July 10, the All Star Pleasure comb. appeared to big business. This co. is one of the best of its kind seen here this season. "Standing Room Only" was seen at the Apollo during the week. Little Hall's Burlesque co., week of 3d.

**MAINE.**  
Item: The Opera House season opens Sept. 3, with McNish, Slavin, and Johnson's Minstrels.

**MAINE.**  
Bogardus Show pitched tents July 27, for four days. Fair business.

**MAINE.**  
**DES MOINES.**  
Grand Opera House (W. W. Moore, manager): Haverly's Minstrel's played to a crowded house, July 3. In point of excellence they rival the best minstrel co. Des Moines has listened to the best of the best. L. Spencer was especially noticeable for his cleverness.

**MAINE.**  
Lewie's Opera House (H. L. Wilcox, manager): Hillyer Dime Comedy co. began a series of entertainments, 27th, to continue through the week. Three Married Men was produced, and was very effective. It was repeated 28th. Those most notable with the co. are Alice Ballinger, Clark Hillyer and Harry Hamilton.

**MAINE.**  
Item: The Dime Museum, under the new management, is being conducted upon an entire different scale. It is doing well and receiving quite a liberal patronage.

**MAINE.**  
Opera House (Duncan and Waller, managers): Robert McGowan presented Rip Van Winkle to a small house, July 28. He was well received, however.

**MAINE.**  
**COUNCIL BLUFFS.**  
Dohany Opera House (John Dohany, proprietor): Haverly's American-European Minstrels were greeted by a packed house July 24. It was one of the finest seen in the city. The co. is composed of some of the best talent in the city. The singing very fine, and the jokes entirely new. With such artists as Lew Spencer, Charley Reed, Lew Hawkins and the Gormans, it was such an entertainment as has rarely been seen in this city.

**MAINE.**  
Quaker City Quartette made a big hit in their specialty business. The acrobatic work of the Cragg Family was also deserving of the applause bestowed. The co. is large, about forty members, and every feature was first-class in quality.

**MAINE.**  
**KANSAS.**  
**TOPEKA.**  
Crawford's Opera House: July 30, Haverly's Minstrels gave an average performance to fair business. The Cragg Family, acrobats, were the principal feature. They are much credit to the city. The co. is composed of some of the best talent in the city. The singing very fine, and the jokes entirely new. With such artists as Lew Spencer, Charley Reed, Lew Hawkins and the Gormans, it was such an entertainment as has rarely been seen in this city.

**MAINE.**  
The directory of the Grand has a never failing source of amusement in appointing new managers and bouncers, incumbents, the latest appointee being W. H. Rowles, who has up to within three weeks ago been an employee of Crawford's. Mr. Rowles like Mr. Copperfield, has his youth to overcome yet, but will in all probability do no worse than his predecessors.

**MAINE.**  
A correspondent had a difference of opinion with Mr. Rowles (over a year ago, when Mr. R. was engaged in the graceful occupation of catching tickets at Crawford's) about what constituted a good show, and the other party was not after the spirit of opinion of correspondents in general and your local in particular; and wound up his remarks with the terrifying statement that as long as he had anything to say about it, my creature would be no more than a shadow on the wall.

**MAINE.**  
The Grand Opera House (Barry and Fay in Irish Aristocracy to a good house, 27th. There was no new business, no specialties of any kind and no donkey, the latter having probably been taken to the city and sold. The last severe cold snap in Wakarusa.

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out to the letter, except the balloon ascension, the cause for which was explained by Manager Revell. Bicycle riding, roller coasting, fireworks, foot racing, Pinetone, military, good music, Signor Liberti, with his cornet, and innumerable other features, went to make up the bill. The park was beautifully illuminated by thousands of electric transparencies, the most beautiful of the kind ever seen in this city. The work was artistically done and the effect most pleasing. It is estimated that 25,000 people paid for admission. Manager Revell and his lieutenants, Mathews and Elliott, are deserving of Harris commendation for working up to decided a success.

## MAINE.

The island scene is now at its height, and the various attractions are being well patronized. They are certainly successful. The Park Impresario has seen such a succession of meritorious performances.

**MAINE.**  
At the Pavilion last week the Japanese juggler, Katsunobu, has delighted thousands by his wonderful acts, while the serio-comic songs of only a single Clive have been enjoyed at every performance. Several pretty ballads by Miss Sheppard and a rattling song-and-dance team have afforded great satisfaction. Over the Garden Wall has proved an attractive afterpiece. The management announces an entire change of bill for this week.

**MAINE.**  
At Greenwood Garden Manager Knowlton has entertained large crowds with the trained St. Bernard dogs. The feats of these animals are really wonderful. Professor Glas, the chalk artist, and Haynes and Richmond, in their specialties, assist in making the programme interesting.

## MASSACHUSETTS.

**LOWELL.**  
Music Hall will open 27th with Barlow, Wilson and Rankin's Minstrel. W. J. Mack's Rooms for Rent and Fun in a Grocery comb. play a return date at the Peoria 27th. Kossin, the male impersonator, left the city here 27th. W. H. Southard, of this city, has joined the Edith Stanmore co., which opened in Bar Harbor, Me., 3d. Kimball photographed the Rooms for Rent comb. play. He has received a large order from Claire Scott.

**MAINE.**  
Whitney's Grand Opera House (C. J. Whitney, proprietor): The T. P. W. Minstrel began their season at this house July 30. Enormous audiences. Squibs; Pullman, Dingess and Co.'s next little Circus gave the very best satisfaction during its stay in Lowell. The orchestra, composed of some of the best musicians in the city, is now being organized. The rink craze having subsided here, the prospects for business are very good. The season will probably open about the first week in September, and the managers desire a first-rate attraction for that date.

## MICHIGAN.

**DETROIT.**  
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## MINNESOTA.

**DULUTH.**  
Grand Opera House (Munger and Markell, managers): Atkinson's Comedy co., in Feck's Bad Boy, July 24 and 25, to poor business. This kind of fun does not seem to take here. There is too much horse play about it. The other co. is to be secured by the 3d of September. The Grand will probably reopen about the 3d of September, but the co. is not yet secured.

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did not arrive here until time for the evening performance; but by dint of hard and rapid work the curtain was up at the low of exactly one hour. A rumor was circulated that the minstrel had failed to arrive, and consequently a large number stayed away the first night. Haverly's United European and American Minstrels appeared up and sat, to fine business. The co. numbers fifty pieces, and the first night was a success. Quaker City Quartette, Dan Thompson, Charles Queen and a host of other lights of minstrelsy, such as Charley Reed, the California "plain comedian," and the wonderful Cragg Family. The co. is managed by the burnt-cork impresario in person.

**MAINE.**  
At the close of the first act of The Mascotte, on Tuesday evening, Mr. Figman suddenly fell upon the stage overcomingly. Under the attention of a physician who happened to be in the audience he soon revived; but it was deemed inadvisable for him to reappear that night. Mr. Figman suffered a stroke in New Orleans several months ago, and he has since then been very susceptible to the heat. Tuesday he spent the afternoon at the ball game and became very much overheated. Eating a light supper and drinking several glasses of very cold claret-punch he had hardly appeared before the footlights when he began to feel faint.

**MAINE.**  
Matt Gran left on Tuesday evening for New York to engage several more people for the co.

**MAINE.**  
H. M. McKee, in advance of Barry and Fay, made a host of friends during a short stay with us.

**MAINE.**  
Mrs. Stewart, including visiting relatives in this city for a few weeks, left on Tuesday for New York in response to a call for rehearsals of Bartley Campbell's Fourteenth Street Premier. The Gillis Orchestra furnished a delightful serenade the evening before her departure.

## ST. JOSEPH.

**TOOLE'S OPERA HOUSE (F. F. Schrader, manager):** July 28 was an unbearable hot day. The mercury struggled all day to get out of the top of the thermometer, and yet Haverly's Minstrel drew a large audience. Performance smooth and even, and generally considered one of the best minstrel shows we have had in many a day. Barry and Fay in Irish Aristocracy, etc. Business good, weather considered. Co. good. House well filled. Haverly's Minstrel was billed to play a game on the bill, but did not arrive in time. The manager of the local ball club concluded to make a few dollars, anyhow







## The Usher.



Mend him who can! The ladies call him, sweet.  
—LOVE'S LABOR'S LAST.

On Friday last William Cauldwell, proprietor of the *Sunday Mercury*, appeared before Judge Smith, at the Tombs Police Court, a warrant having been issued for his arrest on charges of criminal libel brought against him by Mr. and Mrs. Edwin H. Price. The accused was admitted to bail in the sum of \$1,000, pending the examination, which was fixed for September 2. Mr. and Mrs. Price left for their home at Canton, Pa., last night. They will return to New York the last week in August.

San Francisco is not in all respects an actors' paradise, but it is not without its agreeable professional features. Jack Wallace writes me of a discovery he has made. There is a hotel there, he says—the only one of its kind in the country—where after performance all members of the profession in the city, no matter at what house they may put up, find a home in the wee sma' hours. "Strange to say," continues Wallace, "there is no bar in the place; but there is beer—and no pay! And maybe the lads don't know where to go after the night's work is over!" There is room for some such hospitable Boniface in the neighborhood of the Square.

Wallace tells me that things theatrical are in a bad way on the Slope. But the Actors' Combination at the California have demonstrated one important fact, viz: That actors can form combinations and run them successfully. He claims that there is no such company in the United States and that it is doubtful if such another could be formed from all the English-speaking actors of the world. The San Franciscans are properly proud of it and show a disposition to make every piece played a success. But Jack has warm friends in the company—in fact he is a member of it himself, and so there is just the slightest ground for suspecting that he may be biased favorably.

So seldom are actors accused of crimes that it is frequently remarked there is more respect for the laws shown by the profession than by any other class. And yet there are some exceptions. A few days ago the papers contained accounts of a vile crime committed in the West by an ex-variety actor. A still later example of the same sort is at hand, in which, I regret to say, the man who figures as accused is directly connected with the dramatic profession. In New Haven last week O. H. Barr was arrested and admitted to bail. When arraigned Barr pleaded as an excuse that he was suffering from malaria. The New Haven papers give it as their opinion that he will forfeit his bond in order to avoid the trial in October. A gentleman connected prominently with the profession writes in relation to the case. "This man deserves a lesson. He has been allowed the association of respectable people for twenty years as an actor. He was with Shadows of a Great City last year, playing the heavy part."

## Miss Coghlan's New Play.

"The play which I have just sold to Rose Coghlan," said A. R. Cazauran to a MIRROR reporter the other day, "is in a prologue and three acts, deals with the present day, and is a military piece on the style of Robertson's *Ours*, with the difference that the hero is a lady instead of a gentleman. Miss Coghlan will have a part that will serve to bring out her abilities as a comedienne, while the two principal male characters will be like John Strebellow and Rutledge in *The Banker's Daughter*. The season will be opened by the company in New England, Miss Coghlan playing *O Joan*, and as soon as the company comes near here I will rehearse my play with them. In all probability the first performance of it will be given at the Fifth Avenue Theatre, where we hope to run it for two weeks in November.

"I wrote the piece," continued Mr. Cazauran, "some six or seven years ago with a view of having Clara Morris play the principal character at the Union Square Theatre. The play remained unused until I learned that Miss Coghlan had severed her connection with Wallace's and was about to star. Thinking that this was my chance, for I had always had great hopes of the play, and believing that it would please the public as well as anything I had ever written, I read it to Miss Coghlan and she accepted it."

"Have you made any arrangements for *Theodora*?" asked the reporter.

"No, and I am now willing to tell you all there is to be told regarding that piece. For certain people I wrote a play called *Theodora* some time ago, taking my subject entirely from history. When it was finished, copyrighted at Washington and printed, I was told by those people that they had not capital enough back of them to put it on. I wish it distinctly understood that the work is no adaptation from Sardou or any one else. All my facts were taken from Gibbon's *Rise and Fall of the Roman Empire*."

## Our Draped Theatres.

In a great national calamity the theatrical profession has never been known to be backward in evidencing its grief and sorrow. At the death of General Grant the pang felt among all classes could not but find vent in some practical method of mourning. As by a simultaneous action, the metropolis became draped in dark and sombre emblems of grief. In this spirit have the theatres hidden their avocation of amusement-giving it behind a cloud of crape.

With the exception of the Government, State and Municipal buildings at the lower end of the Metropolis, and perhaps a dozen great commercial houses scattered here and there, there are few decorations more emblematic of real and profound sorrow than those which grace the front of the different theatres. Thousands of dollars have been spent in the effort to portray the great grief that is felt on all sides, but to no greater advantage than is seen among the uptown houses. As a notable example of what real artistic taste and money can accomplish in the line of mourning decorations stand the Casino, Wallace's and Daly's. Each in its way is an evidence of the different styles of decoration. To give an appearance of sorrow to the exterior of the Casino, which, with its fantastic curves, is unsurpassed as an architectural sign that the building is for amusement purposes, was an herculean task. Yet it has been accomplished, and in such a way as to make it one of the prettiest and most appropriately decked houses in the city.

At the Thirty-ninth Street entrance of the beautiful amusement resort there is a perfect avalanche of black, leading almost up to the roof-garden. In each of the panels and hiding as much of the sparkling colored-glass windows as possible have been hung folds of crepe, fluted and pleated in graceful drapings. Over the grand entrance itself droop many pieces, here and there caught up by little black rosettes, while above it all are too immense flags, caught up by the crepe. These are arranged in most artistic style and also draped, while between them is an elegant design in purple and white immortelles, representing a shield, on which is the letter "G." Though simple and not especially imposing, the effect obtained is grand, and reflects much credit on the Messrs. Aronson.

Wallace's comes next in order. Almost all of the iron and stone work of the entrance is concealed by the emblems of woe. In the draping of the three large pillars that grace the front of the house, there is a most happy union of blue and gray. Designs of white Maltese crosses on a black ground are the facings of the bases, and from the middle of the designs droop heavy tassels. This idea is reproduced on the square pins at the inner line of the porch on a much larger scale.

Draperies of black crepe adorn the cornice and top of the porch, while from the top rail of the balcony heavy festoons of the same color with large tassels hang suspended. To relieve the monotony of the sombre black, fine white cording is carried round the edge of each piece. Stage carpenter F. Darrington superintended the work, for which he deserves great credit, while the expense was defrayed evenly by Managers Wallace and McCaull. At this house there will be no matinee on Saturday, although the theatre will be open in the evening.

Few theatres present a more imposingly sorrowful appearance than Daly's. Its four handsome Doric columns have been draped in purple. In the centre of these is hung square folds of black crepe, so arranged as to give a fine effect—at once plain and beautiful. Over the porch are numerous folds of sombre black gathered in graceful pleats, while above the building floats the American flag at half-mast. These decorations were made by special direction of Mr. Daly, who telegraphed most explicit instructions from San Francisco as to the effects which he wished produced and the manner in which he desired them brought out.

At the Bijou Opera the mourning decorations are on the most elaborate scale, though as much cannot be said for the beauty and artistic manner in which the building is draped as might be desired. The entrance, however, in some measure retrieves the look of the upper part of the house. The pillars are draped in purple and black, in design similar to that of Daly's, and over the entrance hangs a colored lithograph of the dead General.

There are no mourning emblems on the Twenty-eighth street side of the Fifth Avenue Theatre, but at the Broadway entrance the draping is very prettily arranged, and is most impressive in its solemn plainness. Black predominates, the crepe being fluted neatly and caught up in rosettes of black and white.

Over the entrance to the Standard Theatre hangs the American flag, caught up and draped gracefully, while the pillars are covered with crepe.

At Harrigan's Park Theatre Mr. Hanley has spent some little time in arranging the entrance. It is draped in black only, and in the centre of the graceful folds has been placed a lithograph of General Grant.

About the four Corinthian columns, with their ornate carvings, that grace the Fourteenth Street Theatre, have been furled wide lengths of black. The portico, too, is draped in graceful folds, and from the building floats the flag at half-mast.

The design that graces the space above the entrance to the Union Square Theatre is worthy of much praise. It is almost entirely of black crepe, fluted in narrow folds, and in the middle are three portraits—of Washington, Lincoln and Grant—with the word "United" above them.

Streamers of black and white almost hide from view the Madison Square Theatre, while the same color predominates over the entrance and about the portico.

At Niblo's the decorations are of black and are confined entirely to the entrance, while the same may be said of the Star.

At Tony Pastor's the black is also the prominent color, and the pillars have been most elaborately draped.

## Mark Quinton's Arrival.

Seated in an elegantly furnished room in the Hotel Dan, smoking a cigarette and perusing the pages of Ohnet's "*La Comtesse Sarah*," was Mr. Mark Quinton, author of the successful London play, *In His Power*. When a MIRROR reporter was announced Mr. Quinton arose, and, extending a cordial welcome, said: "I have been quite busy since ten o'clock rehearsing Mr. Aldrich's company in my play, and am somewhat fatigued; but I am glad to see you nevertheless."

In appearance Mr. Quinton resembles, to a striking extent, what one would imagine Henry Irving to have been at the age of thirty. Tall and slender of stature, with clear-cut features and dark brown eyes, partly concealed behind a pair of rimless glasses, a low, broad forehead, with a profusion of fine brown hair combed back, the gentleman could be taken for nothing else than one whose life was devoted to literary work.

"Is this your first visit to America?"

"Yes, and I should not be here now but for the serious illness of my leading lady, Ada Cavendish. You see I had booked my route for the Autumn season through the provinces, but as Miss Cavendish was taken ill, I abandoned the tour of *In His Power*, hoping to take it up later on when my star is recovered. Then I received a cable from Mr. Sanger inviting me to come over and direct the rehearsals of his company, which I gladly accepted."

"Shall you direct the production at Wallace's also?"

"I hardly think so. Mr. Sanger has asked me to make a trip to San Francisco with the company, and I have cabled to London for a release from certain engagements I had made in order to go as far as Denver, at least, where the company will present the piece for the first time on August 24. I am very much interested in this production," continued the author after a moment's pause. "Mr. Sanger has gotten together a remarkably strong company, and their performance will surely be very fine. Mr. Aldrich has a part well suited to his abilities, and Mr. Buckley, Mr. Whiting, Mr. Drew, Mr. Bergman, Miss Goldthwaite and Mrs. Whiting will do full justice to the rest of the principal parts. In fact, I must confess I am positively enthusiastic over the manner in which my play will be brought out here."

"Was there anything of especial interest in London when you left?"

"No; nothing of which you have not been fully informed here, I should say. I saw *Theodora* at the Gaiety, but don't think particularly well of it. Of course, I saw Mary Anderson a number of times, and, like everybody else, like her very much. She has certainly become a great favorite on the other side. I have seen it announced here that Maurice Barrymore is coming out. I don't see how that can be correct, unless, indeed, he comes on a flying visit, to return immediately; for he is engaged as leading man at the Haymarket for the Autumn season. Barrymore, by the way, I am glad to say, is extremely well liked in London. He played a principal part in *Diplomacy* and scored a great success. Alice Atherton and Willie Edouin are also very popular. Edouin has recovered his former high place, and is soon to bring out his new burlesque, called *The Japs*, at the Novelty Theatre, the lease of which he has taken. His first piece, *Babes*, was a great go, and he is very sanguine of success in the new piece."

"Is it true that Charles Warner is coming to America?"

"It was not decided when I left London, but I hope he will, as I am sure his success on the stage would only be exceeded by his popularity off."

## Pauline Markham's Play.

"When and where does Miss Markham begin her next season?" asked a MIRROR reporter yesterday of Randolph Murray, her manager.

"The exact date is not settled yet, but she will appear in New York early in the Fall in a new role, which will give her ample scope for the display of her musical and dramatic talent. As far as Miss Markham personally is concerned, I think her prospects for next season are very good. Her voice was never in better

form than now, and it will be heard to advantage in the songs and ballads, both humorous and sentimental, which are being composed for her new play by Leopold Siebeck.

"H. Wayne Ellis has written for her a story full of humor, interest and stirring situations. It deals with a young girl, brought up in a village of New England, drifting into the maelstrom of New York City life as a flower-girl, and who preserves her honor by her own goodness and self-respect. Fighting out the battle of life single-handed, she is at last snatched from its wretchedness by a good old Yankee farmer of the Joshua Whitcomb type, who proves to be her grandfather."

"No expense will be spared to make Miss Markham's coming season an artistic and financial success. The printing for the new play, which, by the way, has been named *Dolly's Luck*, is the finest that money can purchase."

## The Actors' Fund.

At the meeting of the Executive Committee, on Thursday, three applications were favorably considered—one from San Francisco, one from Baltimore and one from Philadelphia. The expenses of three funerals were ordered paid. A telegram from J. H. McCabe, San Francisco, was received, announcing the death of Nita Earl. She had met with an accident at Haysville, near San Francisco. Mr. McCabe advanced her \$300 in relief, and this was refunded him. The other deaths were one in New Orleans and one in Boston. The total expense of the three funerals was \$112.

The expenditures for relief in the month of July were \$529; for funerals, \$202.

New members and annual dues paid in: Newton Beers, John M. Jones, Heinrich Conried, J. H. Huntley, Fannie G. Bernard, Emily Kean, Gabrielle du Sauld, Robert G. Hudson, Emmie Lascelles, E. M. Roberts, George L. Stout, J. O. Jeffries, William H. Power, George F. Bird, Charles S. Dickson, Isabel Waldron, William Castle and Mary Claire.

Assistant Secretary Baker reports gratifying progress in the work of the Registry. Up to yesterday many application-blanks had been filled up and sent in. Of these nearly one-half were cut from last week's MIRROR. Within a week or so the Registry will be well under way.

## Hayman and Campbell.

"Mr. Hayman is very determined regarding his suit against Bartley Campbell," said Wesley Sisson to a MIRROR reporter, "and I have given all the papers in the case to his attorneys, Messrs. Bennett and Cox, with instructions to push the matter at once. To show you how Mr. Hayman feels in the case, and that I am not exaggerating his feelings, I will read you an extract from a letter which I received from him the other day. Here it is: 'I doubt very much whether Mr. Campbell answered the telegram as stated, or whether his agent ever sent me the letter. Had a telegram or letter ever been sent, I would have received it. Mr. Campbell can get his original telegram. . . . In so important a business matter, involving the payment of \$500, not hearing from me he should have followed the matter up and got a reply one way or the other.'

"Regarding Mr. Hayman's taking *The Mikado* and bringing it out at Baldwin's Theatre, I guess that matter is almost settled," continued Mr. Sisson. "We are out now on a question of one per cent. D'Oyly Carte wants six per cent. of the gross receipts, and I am willing to pay but five; but I think we will come to an agreement without much trouble."

"Is it true," asked the reporter, "that you informed D'Oyly Carte that Mr. Hayman would bring out the opera, anyway—whether an agreement was made with him or not?"

"No, sir. That is not true, although I did show them that I thought they were in the wrong in a legal light regarding their fight with Duff, by sending Mr. Browne this little piece of information:

"I am betting \$100 to \$50, up to \$1,000, that Carte doesn't prevent Duff from presenting the opera. Still, I advise Hayman to pay you royalties.—WESLEY SISSON."

"I've made but one bet, so far, but my money is ready up to \$1,000, which is my Summer limit, and I'm ready for all comers at that rate."

## Professional Doings.

—Manager John T. Macauley of Louisville is in town.

—Carrie Hwain is in the city arranging for next season's business.

—Mr. and Mrs. Tony Hart are booked to open in New York Jan. 25.

—James H. Taylor has been engaged to play *Witold* in Mayo's *Nordeck*.

—Ida Jeffries has been engaged by Charles W. Durant to appear in *Favette*.

—Robson and Crane's company is called for August 17 at the Star Theatre.

—Frank Curtis will shortly leave for Chicago to arrange for his brother's season.

—The Mount Morris opens its regular season on August 31, with Henry Chanfrau in *Kit*.

—H. P. Keen, business manager of the Mount Morris Theatre, is rapidly filling in time.

—Will J. Duffy has cancelled his engagement as business agent with the Loretas, and is at present disengaged.

—Owen Terre, stage manager for Mme. Rhea last season, has bought an interest in Ed. Seabrooke's Hobbies venture.

—Frank A. Tannehill, Sr., has been engaged at the Union Square Theatre for the forthcoming production of *Romeo and Juliet*.

—T. J. Herndon has been engaged by Bryton to create an interesting new play, *Jack of Diamonds*.

—The infant son of A. W. Piquet, Bangor last week. The mother conveyed to Rockland and placed in the vault.

—Treasurer Barton, of Wallace's, is on a prolonged rest, and will not return to his box-office until the opening of the next season.

—Michael Connelly, leader of the orchestra at Wallace's Theatre, has been released on his own request. Sickness in the musician's family is the cause.

—Joseph Schmidt, of the Opera House, claims having any connection with the theatrical picnic. The disclaimers seem to embarrass the projectors three to one.

—In recognition of the graceful tribute by Canon Farrar to General Grant, in Westminster Abbey, Richard Flanagan has draped the American and English flags in front of his office.

—Edna Courtney is starring in the West, supported by members of the Charlotte Thompson company. She is receiving special praise from the newspapers for her performance of *Camille*.

—Herr Conreid says that he has arranged a copyright law between Austria and England regarding musical composition. When in Europe, he states, he saw "Lord" Gladstone, and "fixed" it.

—Harry Richmond, the well-known and popular comedian, died at the Summer home of John Wild, at Sands Lake, N. Y., on Sunday. His disease was consumption, from which he had long been a sufferer.

—In the McCaull production of *The Mikado*, in Philadelphia, Laura Joyce, Bertha Reed, Digby Bell, Charles Duncan, Jennie Prince, Edward Grant and Charles Pashanz will appear. A run of three months is looked for.

—At last accounts from Milwaukee, the members of Rosenfeld's Opera company were in great distress. Those who had valuations were pawing them to get out of town. Rosenfeld brought one of the lady members home with him.

—Pat Robney has arranged to appear in an entertainment at the Mammoth Museum, Rockaway, to-night, in response to an invitation from the guests of the various hotels there. Tony Pastor and other professionals will attend.

—Among the guests accompanying Jack Huntley's hospitable hospitality at Manhattan are Mrs. George Dickson, Jean Armand, Drew, Mr. and Mrs. Charles Drew, Mr. and Mrs. Ben Stern, Mrs. Sallie Campbell and Nellie Bowers.

—J. W. McKinney has about finished up his booking business for the season. He has a lot of Fair dates open in Des Moines, Ia., Lawrence, Kas., Lincoln, Neb., and Hamilton dates in Cheyenne, Wyo. All are in the early part of September.

—R. W. Holbrook, George O'Bryan, John L. Guilmette and John Buckland, Jr., four members of Pythe's Opera company, write *The MIRROR* denouncing Pythe's misrepresentations to them and saying that nearly two weeks' salary is due them.

—Hallen and Hart's organization, which opens the season at Buffalo, Ark., is as follows: O'Neill, Frank Bush, D'Oyly Carte, and Nelson, Fritz and Webster, McAlvey and Hallen, Jennie Misco, the Russell Brothers, Isabella Ward and Hallen and Hart.

—All the scenery and appointments for the production of Mayo's *Nordeck* at the Third Avenue Theatre will be new and elaborate. It will be the opening attraction at that house. Manager J. M. Hill having engaged Mr. Mayo and his company for five weeks from Sept. 7, with the privilege of an extension.

—Tony Hart's dish, *Bottom*, will be opened with airs from the new comic opera, and will take a fling at a full score of the crimes of the day. In the language of sale-bills, there are "too numerous to mention," but the bunch of specialty talent and elegants engaged will no doubt swing the farce-comedy into success.

—A memorandum from Helena Roberts, the business manager for James M. Huddy and Sara Von Loer, states that the rehearsal of the new play, *A Brave Woman*, written by Mortimer Murdoch, are well under way. They open at the Grand Opera House, August 29, and a season of thirty weeks has been arranged.

—Robert Johnson is industriously compiling his exhaustive "American Encyclopedia Dramatic," which will be a complete illustrated history of our stage from the earliest annals to the present time. The book will be about the size of Webster's Unabridged Dictionary and its completion will bring a most useful work before the profession and public.

—The new scenery for Zoro is being painted at the Metropolitan Opera House under the supervision of Henry E. Hoyt. The spectacle goes South immediately after the New York engagement. George H. Adams plays the leading light comedy part. The Queen has not yet been selected. This is an opportunity for a young lady possessing the necessary qualifications. The company will number about fifty people.

## Letters to the Editor.

WILL THE OLD DRAMATIC FUND AUTHORITIES EXPLAIN?

PHILADELPHIA, August 3.

Editor New York Mirror:

DEAR SIR:—Will you permit me to inquire through the columns of your valuable paper why it is that the directors of the American Dramatic Fund Association do nothing to increase the Fund, in the shape of benefits, reunions, etc., as they did formerly? It seems to me it is merely kept up for the purpose of giving salaries to the officers, which enable them to live comfortably, while the annuitants, who have paid dues for years, scarcely receive sufficient to keep body and soul together.

Very respectfully,

AN OLD MEMBER.

STRANDED IN DENVER.  
DENVER, Col., July 30, 1894.

Editor New York Mirror:

DEAR SIR:—I notice in the New York papers the following notice, viz.: Annie Yennema and daughter are spending the Summer at "Astro Villa," Atlantic City. Will you have the kindness to consider the statement, as I (Lydia Yennema, the eldest daughter) am here, stranded, through the shameful and inhuman treatment of the proprietor of the Cold Day company, who left me in Leadville on Sunday A. M., the 21st inst., without giving me ten minutes' notice, and without paying me my two weeks' salary, amounting to \$135.71.

I telegraphed twice and wrote soon to my agent but up to the present time have received no answer whatever.

I have been obliged to accept of a \$100.00 advance when I ought to be in New York City, and in the next season. Believe me, sir, yours, etc.,







WILBUR OPERA CO.: Pittsburg, 27, two weeks; Buffalo, August 31, week.  
WILEY-GOLDEN OPERA CO.: Albany, 3, two weeks.

## MINSTREL COMPANIES.

BARLOW, WILSON AND RANKIN: Lowell, Mass., 7; Boston, 10; Louisville, 31.  
BARD'S: Louisville, 3, week; Rockford, Ill., 20.  
H. HENRY: Butler, Pa., Sept. 16, 17.  
HAYLBY: San Francisco, 10, eight weeks.  
MCNISH, JOHNSON AND SLAVIN: Baltimore, 3, week; Washington, 10, 11; Dayton, O., 15; Cincinnati, 24, week; Evansville, Ind., Sept. 3.  
MCINTYRE AND HEATH: Philadelphia, August 10, week; Petersburg, Va., 18; Durham, N. C., 24; Charleston, S. C., 28.  
NEW ORLEANS: Bangor, Me., 17.  
T. P. W.: Buffalo, 6, 7; Elmira, 8; Rochester, 10; Holyoke, Mass., 19.

## VARIETY COMPANIES.

AUSTRALIAN NOVELTY CO.: St. Paul, August 24.  
BEANE GILDAY CO.: Newark, August 3, week; N. Y. City, 10, week.  
ELLA WERNER: Boston, Sept. 14.  
IDA SIDONS' MAJESTIC: N. Y. City, 3, week.  
LILLIE HALL'S BURLESQUE CO.: Evansville, Ind., 3, week.  
LANG'S COMIQUE: N. Y. City, 3, week.  
MAY HOWARD'S BURLESQUE CO.: Newark, N. J., August 31.  
PAT ROONEY'S CO.: Boston, August 17, week.  
SEMON'S CO.: Brooklyn, E. D., August 3, week.

## MISCELLANEOUS.

DONALD MCKAY'S INDIAN TROUPE: Dayton, O., 3, three weeks; Cincinnati, 24, four weeks.  
MICO'S HUMPTY DUMPTY: N. Y. City, August 3, week.  
PROFESSOR GEORGE BARTHOLOMEW'S EQUINE PARADOX: East Saginaw, Mich., Aug. 3; Jackson, 10, week; Milwaukee, 17, two weeks.

## CIRCUSES.

ADAM FOREPAUGH'S: Council Bluffs, Ia., 3; Red Oak, 6; Clarinda, 7; Creston, 8; Albia, 9; Knoxville, 11; Des Moines, 12; Oskaloosa, 13; Ottumwa, 14; Fairfield, 15; Washington, 17; Muscatine, 18; Davenport, 19; Geneseo, Ill., 20; Peoria, 21; Galesburg, 22; Kewanee, 24; Mendota, 25; Bloomington, 26; Decatur, 27; Springfield, 28; Jacksonville, 29.  
BARNUM'S: Bradford, Pa., 15; Horneville, N. Y., 17; Elmira, 18; Syracuse, 22; Ogdensburg, 26; Sharon, Pa., Sept. 24.  
BARNETT'S: San Francisco, 30, ten days; Cloverdale, August 10; Headlands, 11; Guerneville, 12; Santa Rosa, 13; Petaluma, 14; San Rafael, 15; Livermore, 17; Modesto, 18; Merced, 19; Fresno, 20; Visalia, 21; Sumner, 22; Anaheim, 24; Wilmington, 25; Los Angeles, 26.  
BUFFALO BILL: Boston, 27, two weeks.  
BURR ROBBINS: Galena, Ill., 10; Plattville, Wis., 11; Lancaster, 12; Madison, 14.  
COFF'S EQUESTRIAN CURRICULUM: Brooklyn, 20, three weeks; Boston, August 10, three weeks.  
CAPTAIN BOGARDUS: Indianapolis, 3, week.  
COLLE'S: Bellefonte, Pa., 5; Clearfield, 6; Tyrone, 7; Lewistown, 8; Huntington, 10; Bedford, 11; Cumberland, Md., 12; Somerset, Pa., 13; Wyandotte, 14; Piedmont, W. Va., 15.  
DORIS: Perth, Can., 6; Brockville, 7; Cornwall, 8.  
FRANK ROBBINS: Patchogue, L. I., 6; Babylon, 7; Jamaica, 8.  
JOHN ROBINSON'S: The Dalles, Ore., 8.  
LEE-SCHIRMER: East Liberty, Pa., August 7.  
MARTELLE'S: Greenpoint, L. I., 7, 8.  
PULLMAN'S: Uvid, Mich., 6; St. Johns, 7; Ionia, 8; Sells: Wabash, Ind., 6; Niles, Mich., 7; La Porte, Ind., 8; Coldwater, Mich., 10; Adrian, 11; Albion, 12; Angola, Ind., 13; Bryan, 14; Sandusky, 17; Mansfield, 18; Bucyrus, 19; Van Wert, 20; Celina, 21.  
VAN AMBURGH'S: Niagara, N. Y., 6; Buffalo, 7, 8; Dunkirk, 10; Jamestown, 11; Corry, Pa., 12; Erie, 13; Cleveland, 17, 18; Elyria, 19; Norwalk, 20; Fremont, 21; Toledo, 22; Defiance, 23; Fort Wayne, Ind., 26; Terre Haute, Sept. 8.

## James O. Barrows' Prospects.

"We are receiving applications for dates at the rate of twenty to thirty a day," said A. K. Feeley, of the business staff of Barrows' Professor company just formed. "Most of these are certainties—in fact, wherever The Professor has been presented a certainty accompanies the application. Mr. Barrows has just purchased all of the original printing from M. H. Mallory, and is now in Providence superintending the getting up of the scenery, which is being painted by George J. Johnson, a promising young artist. Matt Morgan is doing some lithograph work for us."

"What is the make-up of the company?" asked the reporter.

"We will have twenty people, all of whom except one can sing as well as act. A strong attraction, especially in the South, will be Miss Kittie Cheatham, daughter of General Cheatham, of Confederate fame. Miss Cheatham is a Nashville belle, and her family is one of influential social standing in the South. Although not yet eighteen years of age, the young lady occupies a high position in the amateur dramatic and musical circles of the principal Southern cities. She possesses a fine soprano voice, a petite figure, a wavy mass of auburn hair, and features of rare beauty—the pronounced Southern type. Miss Cheatham, who is now in New York pursuing her musical studies, will make her professional debut as Daisy Brown, in The Professor, at Pope's Theatre, St. Louis, on August 30. Her family has many friends in the Mound City, and it is predicted that her reception will be enthusiastic. A grand reception awaits her in Nashville on Sept. 10, and through an extended tour of the South, where the family is known and highly respected in every nook and hamlet, the ovation will be continuous. The coming of the young debutante will be a society event everywhere, as is evidenced by the high percentages offered by managers in that region. The Cheatham family are closely related to the late President Zachary Taylor."

"Why has Mr. Barrows drawn so largely from the musical ranks in filling his company?"

"Well, you see, he has purchased The Professor outright from Mr. Gillette, and is at liberty to make any changes in it he sees fit. He has decided to make it strongly musical. Among the people engaged are: J. H. Keefe, who plays Old Brown; Mrs. J. H. Keefe (Estelle), G. H. McKenzie (Henry Marston), Joseph Physioc (Gustavus), and J. E. Keller, leading man with Fred. Ward on his recent tour, who will play Beauregard. In Montgomery, Ala., where I was for three years in Jacob Tannenbaum's employ, I shall go on in a small part myself, to gratify numerous friends who desire to give me a welcome. We shall not leave the South until the beginning of Winter. The company leaves for Chicago to begin rehearsals on August 12. The management deem it good policy to get into the South as early as possible."

Madame Murio-Celli, the celebrated Italian teacher of singing, arrived by the *Norfolk* on Sunday. She says she will give a performance of Semiramide in Italian with her pupils this Winter at the Academy of Music.

## STAGE STORIES.

XII.

## THE DUEL TO THE DEATH.

"All ashore for Baton Rouge!" came in stentorian tones from the mate of the Mississippi steamer *Belle of the West* as she ran her nose up on the mud lined shore fronting the ancient town; and all ashore, after the usual cordial exchanges of good wishes and success, went the company, which was billed for two nights in that place. Such scampering to see who'd get to the hotel first for choice of rooms, none save those who have travelled South and West in the time of which I write can fully appreciate.

Attached to the company at that time was Billy Birch, of minstrel fame, who, with the writer, tarried behind in order to see the roped trunks, hand-satchels and champagne-baskets (there being no zinc Saratogas in those days), containing the paraphernalia of "The World-Renowned Troupe," etc., etc., safely landed and cared for by one of the innumerable darkey teamsters with mules, tandem-rigged, that might put to blush some of our New York duds who frequently give themselves an airing in the Park. Everything being properly cared for, we started for the Harney House, where we proposed to lay off and regale ourselves for the time being at the expense of the citizens, though depending materially upon the receipts at the box-office for any surplus cash, over and above, to defray the little contingent expenses we might be subject to during our sojourn, such as billiards, ten-pins, *aqua vite*, etc. After a quiet day, night came, and with it an overflowing house. The Hall being located in the hotel, added much to our comfort, and every one did his level best to insure a good house the ensuing night.

The performance ended, we adjourned to the billiard-room, situated in the basement of the building, and there occurred the incident I am about to relate. And though I doubt if either of the principals in the affair is alive; still it would be gratifying to know that this little episode may meet the eye of the one most interested and give to him the outcome of what was to have been a duel to the death. 'Twas getting on toward midnight, when all my companions sauntered off to their rooms, leaving Gil Eldred (who at this time I think was advance agent for John Robinson's Circus) and myself sitting quietly discussing the season's campaign over a slight decoction of Old Monongahela mixed with sugar and lemon, relating many scenes with the ups and downs connected with the profession, the continuous libelous fight between Dan Rice and Dr. Spalding being the chief topic. Opposite to us sat a military-looking gentleman, with whom, during the night, I became acquainted—A Colonel Foster, who claimed to be a nephew of ex-President Zachary Taylor, of West Baton Rouge. He appeared to be interested in a game of billiards that was being played by an Englishman named Wilson, who stood at least six feet two in his stockings, and weighed not less than 220 pounds, and a rather diminutive little fellow from Cuba by the name of Amigo Hernandez, in weight not over 120 pounds.

Frequently our attention was attracted by some boisterous remark made by the man Wilson, who had been drinking rather freely of his favorite libation, and who seemed determined on a quarrel with his Spanish friend. Hernandez would occasionally look toward us appealingly, to decide a question of right; but we refrained from interfering, being strangers though our sympathy was with the little fellow, and we meant he should not be crowded too far. After a while Wilson gave the lie to the Cuban, who withdrew from the table, placed the cue in the rack, walked to the bar and was about to pay for the games, when the Englishman deliberately stepped up as if to settle his side of the bill, instead of which he seized Hernandez by the throat, threw him to the ground, and had we not interfered would have done him serious, if not fatal, injury. Of course we jumped to the rescue of the smaller man and prevented further assault from Wilson; but never have I, before or since, seen such a demoniac expression as that which overshadowed the face of the little Spaniard. His eyes seemed like coals of fire. With dilated nostrils and frothing at the mouth, he broke from us, sprang upon his assailant, and fastening his arms around his neck, screamed:

"I'll kill you for this to-morrow, you scoundrel!"

And then striking him a terrific blow 'er we could (even had we desired) prevent him, he fell to the floor in violent paroxysms, rendering him for a while unconscious. Proper restoratives were quickly resorted to, and the young Cuban, being placed in a chair, looked upon his cowardly assailant, and in a voice choking with rage, exclaimed:

"You cowardly dog! You dare not meet me on equal terms; but, presuming on your brute power, you took advantage of me."

The Englishman began to realize his position. He either had to acknowledge himself a bully or accept the challenge—which was a fight with pistols. Col. Foster endeavored to dissuade them from their rashness, but all to no purpose—fight they would. That being the case the Colonel volunteered his services, having acted as surgeon in the Mexican war; besides, he had in his room a splendid pair of Colt's navy revolvers, which he shortly produced, and placed in our care with bullet moulds, etc.

I had been asked by the Spaniard if I would act as his friend in the matter. Under the impulse and excitement, I replied "yes." My friend Gil, with much persuasion, agreed to

act for Wilson, the emergency of the case being the only reasonable excuse for his so doing. The matter was then quietly discussed, and it was settled that the duel should take place beyond the barracks, about two miles from the town, at five o'clock in the morning. It was then one o'clock. Again a reconciliation was tried, but the little Spaniard would not hear of anything but revenge, and the life of (as he termed it) the "English bully." The arrangements were that they fight with revolvers, at fifteen paces; wheel and fire; at the word "one" each to advance, discharging their weapons as they neared each other, until one or both fell; and it was to be a duel to the death! Well, here was a nice fix for a pair of showmen to get into, although in the times of which we write the laws were not so stringent relative to the Code as they are at present. Still, it was not pleasant to be mixed up in an affair of this kind, but as we had got into it, we made up our minds to make the best of it.

All preliminaries being settled, the two principals started for their rooms, to fix up their worldly matters in writing, each feeling certain that this would be his last night on earth. Colonel Foster also retired, for a couple of hours' rest, leaving Gil, Philo, the bar-keeper, and myself to muse over the past and coming events.

Suddenly, as if by magic, a brilliant idea struck me, which I at once made known to my two companions; and the way we went to work completing arrangements for the coming fight, such as securing vehicles, moulding bullets, fixing up things in general to avoid suspicion, should there be any stirring in the morning, was commended by all parties interested in the affair. Matters were all in shape when, at thirty minutes past four, Hernandez came down from his room, handing me an unsealed letter, written in Spanish and directed to his mother in Havana, at the same time requesting me, in case of an accident, to forward it to her with a small picture of himself; also a letter directed to myself, written in English, with instructions relative to the disposal of his body, which was to be sent to his uncle, Alphonse Hernandez, Gravier street, New Orleans.

A few minutes later, the whole party were in the billiard-room, and after having had some sandwiches and coffee Philo had prepared for us, we started for the spot selected for the duel. The Spaniard and myself rode in a single-seated one-horse wagon; Gil, Wilson, Colonel Foster and Philo, who acted as driver, rode together. When nearly two miles out we halted, got out of the wagons, tied the horses to a tree and leisurely walked about a quarter of a mile down a sloping patch of cleared land between two hills. A more beautiful spot (had it been yet quite dark) could not have been found for the deadly encounter. Arriving at our destination, we at once proceeded to business. After having measured the distance, fifteen paces, and placed our men in position, Gil came over and asked if there could be anything done to stop this coming butchery. I told him nothing, save carrying out the programme as arranged the night before. This was said in tones loud enough to be heard by Wilson, who seemed to have lost all self control. He shook as if he had been suddenly attacked with fever and ague (I think I'd have shook, too, if I'd been in his boots). His eyes seemed ready to burst from their sockets; his compressed lips were livid with fear; his face was a sickly, deadly hue, and in a guttural voice he shouted, "Go on with the murder, for I know I will be killed." Amigo had taken off his coat, thereby giving his adversary the advantage, as his shirt was white. His opponent buttoned his coat all the way to the throat.

Nothing further remained save calling the attention of the combatants to the "tactics." Then placing them back to back on the distance-spots, we cautioned them not to wheel until the word "One" was given; then to wheel and begin firing, and not to stop until one or both should fall. After this, at the discretion of the seconds, the fight should continue or not. They signified their acquiescence by bowing their heads. It fell to my lot to give the word. In a clear, ringing voice I called: "Gentlemen, are you ready?" "Ready!" came from both. "Fire! One!" and at the word the report of both pistols rang out and broke the stillness of the morning air. Both having wheeled, were advancing, discharging their weapons in quick succession, each determined on the other's life. The Englishman had discharged five chambers, when Hernandez had got within ten feet of him. Then the Spaniard fired two shots rapidly. The Englishman staggered, threw his pistol into the air, and fell to the ground. Colonel Foster immediately ran to his assistance, while the Cuban, unhurt, coolly picked up his coat and requested me to ask Gil if he desired the fight to continue. Gil quickly answered "No!" The Spaniard, after thanking me, asked if I would accompany him back to town. I was obliged to decline, as the sequel will show. The little duelist then started for the wagon and drove off. All this while the Englishman lay writhing and howling, and over his prostrate form was Colonel Foster (who was entirely ignorant of the joke) with probes, looking for the holes supposed to have been made by Amigo's shots. No wounds were found, however, save two little red marks on the left breast, made by the cork bullets Gil, Philo and myself sat up all night manufacturing. Blacking them with ink, we made them appear like the simon-pure article.

The close proximity of Hernandez's pistol, and his determination to kill his man, seemed to paralyze Wilson, and being hit with the cork bullets in the breast, he fell fainting to the ground. But when he discovered that he was unhurt, and the Cuban had gone, also the job we put up for his especial benefit, the way we "blasted" showman suffered for our practical joke is not easily described on paper.

At last we started for the hotel, where we expected to meet Hernandez; but a boat coming down the river just as he got to the house, he paid his bill, hurried off, got on board, and started for the Crescent City. The letter and picture for his mother I mailed to him, care of his uncle in New Orleans. The letter for myself I still retain. The affair never having been made public, Hernandez, no doubt, if alive, thinks he killed his man in the Duel to the Death which occurred at Baton Rouge, Dec. 10, 1850.

George C. Brotherton will open the Comedy Theatre, provided there is no hitch to the arrangements at present pending, on the 1st of October, opening with Kellar, who will remain for three months or longer. It will then begin a season with the best combinations. J. W. Ryckman will be the manager. The seating capacity of the house will be considerably increased.

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## TELEGRAPHIC NEWS.

## The Grant Obituaries.

(SPECIAL TO THE MIRROR.)

ALBANY, August 5.—The ceremonies attending the reception of the remains of General Grant in this city Tuesday were of an impressive and elaborate nature. As early as Monday morning visitors from adjacent towns arrived in large numbers, and all the hotels and boarding-houses were flooded with applicants for many days previous. The funeral train arrived in the city at 3:40 P.M. Tuesday, and the line of procession was immediately formed, and after the prescribed route of march, the casket was deposited in the catafalque in the Capitol.

Seldom, if ever, has this city seen such a multitude of people as gathered in the streets through which the funeral cortege passed, and the rough estimate of the number of strangers in town is put at from fifty to seventy-five thousand. The streets in the neighborhood of the Capitol were positively impassable, and a shower about six P.M. had but little effect in dispersing the masses. The remains of the hero were placed upon a beautiful and artistic catafalque in the Capitol, and after the organizations in the line had passed before it, the public was admitted to take a last look upon what remained of one of the most illustrious citizens of this great Republic.

The Wilby Opera company gave a memorial concert at the Leland in the evening, which was largely attended, and a portion of the receipts will be devoted to the Grant Memorial Fund.

## The New Play, A Moral Crime.

(SPECIAL TO THE MIRROR.)

CHICAGO, August 5.—A Moral Crime, the new play by Messrs. Barron and Bates, of this city, was produced at the Columbia Theatre on Monday night in the presence of a large and enthusiastic audience. It is very evident that the authors have drawn inspiration from *Fedora* in getting the plot of their play. The heroine commits murder to save a young girl from ruin. A friend of the murdered man meets and loves the murderer. She confesses the crime to him, and is forgiven when it is learned that the girl saved by the commission of the deed is his own sister.

The play is in four acts. The first two are talky and drag somewhat, although the dialogue is beautifully written. The third act is almost perfect; full of action and dramatic incident. The fourth act drops again, and the play ends with the unnecessary death of the heroine by her own hand. The authors get her into a situation where arrest for her crime is imminent, and the arrival of police induces her to stab herself rather than endure the humiliation.

To the acting only praise can be given. As Mathilde Courtney, Marie Prescott displayed a power and exquisite pathos that won unqualified applause. On her and Joseph Haworth, who played the part of Philippe, Count D'Alberty, friend of the murderer, rests the principal burden of the play, and most admirably was it sustained. Haworth's impassioned acting gained many recalls. H. A. Weaver, as Father Dahlon, was very good, and the remaining characters were in competent hands, as seen from the cast in my regular letter. The Landois (a detective) of Edwin Cleary was especially clever. The scenery, costumes, and stage furniture were unequalled.

The play needs the pruning-knife badly, and the end must be changed to make it a popular drama. The authors sat in a box with Manager Hill, but gave no heed to repeated calls.

The School for Scandal, at McVicker's, is the best representation of that play ever seen in this city, and it is an undoubted success. A Modern Venus, at Hooley's, is a rather stupid burlesque without redeeming wit. Business good.

## The Smoky City's Mikado.

(SPECIAL TO THE MIRROR.)

PITTSBURGH, August 5.—Despite the inclement weather, a large audience assembled at the Exposition Park Theatre on Monday evening to see the initial performance in this city of Gilbert and Sullivan's latest opera, *The Mikado*, which was sung by the Wilbur Opera company for the first time.

The opera was put on by Managers Starr and Wilbur in magnificent style, and was produced with the following cast: The Mikado, E. P. Smith; Nanki-Poo, J. E. Conly; Ko-ko, Edward Chapman; Pooh-Bah, W. H. Newborough; Pish-Tush, Frank Risdale; Pitti-Sing, Toma Hanlon; Peep-Bo, Lizzie Gonzales; Katisha, Gertie Madigan; Yum-Yum, Louise Elising.

For a first-night's performance the opera ran remarkably smooth. There were very few blunders. *The Mikado* will likely do a very large business here, as it was enthusiastically received on the opening night, and the Wilbur company are competent to render it quite effectively. The performances of Smith, Chapman, Conly, Newborough, Risdale and Madigan deserve especial mention, but Louise Elising, as Yum-Yum (rather a small part for leading soprano), made the distinctive hit of the evening.

Managers Starr and Wilbur say they are fully prepared for any legal complications that may arise.

The Helen Adell Dramatic company opened at Harris' Museum in Moths to a large house.

## Miscellaneous.

(SPECIAL TO THE MIRROR.)

CHICAGO, August 5.—Delevan and ... opened Monday night under

canvas to nearly a thousand people. The entertainment is a good one and gave much satisfaction.

HARTFORD, Ct., August 5.—The Opera House was opened for the regular season Monday evening, the attraction being Barlow, Wilson and Rankin's Minstrels. In spite of the stormy weather they drew a large audience, and it was well pleased. The singing in the first-part was very good. Tierney and Wayne were a strong card, and were called before the curtain three times. The orchestra was excellent, and was a very enjoyable part of the performance.

SYRACUSE, August 5.—The regular season at Wieting's will open with Lehnen and Bate-man's Roman Rye next Monday night. The company remains for a week. The Grand will open on the following night with the T. P. W. Minstrels. Lavell's Uncle Tom troupe is appearing this week at the Alhambra. The openings next week have excellent prospects ahead, as it is estimated that 100,000 strangers will be here during the Firemen's Convention.

PROVIDENCE, August 5.—The Corinne Merriamakers opened at the Sans Souci Garden Monday evening, for the week, in *Chimes of Normandy*, before a full house.

## Miss Abbott's Wardrobe.

On Sunday last the *Normandie* brought from Havre Mr. and Mrs. Wetherill (Emma Abbott), who have been spending a long vacation abroad. At the Fifth Avenue Hotel a MIRROR reporter held a pleasant interview with the operatic star, who was in splendid health and as full of life and spirits as ever.

"We've had a jolly time altogether," she said. "We were nine days in London and eight days in Paris. While in the latter city I had all my street and carriage dresses made by Worth and Felix, while all of my stage costumes were made by Mme. Pontet-Pichon, who is the *costumiere en chef* of the Grand Opera. One of the prettiest dresses I ever had is one by Worth. The idea Worth seemed to have in making it was that of a nymph rising out of the sea. It is a white brocade silk, with dark-green velvet, and embroidered with pearls, with a drapery of the palest Nile green crepe all arranged in billowy cascades about the front. M. Felix made me an exquisite carriage dress of dark-blue brocade velvet embroidered with pale-blue flowers and trimmed with a very pale shade of chinchilla. With this costume there is a Tam o' Shanter cap worn, and muff and jacket to match.

"During next season," continued Miss Abbott, "my principal operas are to be Meyerbeer's *Star of the North*, Delibes' *Lakmé*, and Petrella's *Comtesse D'Amalfi*, which has never before been given in this country. For Meyerbeer's work I studied all the dramatic business of my role in Paris with the great Ponchard, who is the teacher in the Paris Conservatoire. Among my company next season will be Laura Bellini, who has been re-engaged, and for her we will produce *Carmen* and *Lucretia Borgia*. I have also engaged a Spanish tenor named Fernando Michelena."

"When do you begin your season?"

"In September, I believe, but whether at Memphis, Cleveland or Chicago I don't know. Mr. Wetherill and Mr. Pratt will get the company together in a few days, and begin rehearsing at Chickering Hall in the middle of the week. For the past two seasons we have visited neither this city nor Boston, but this time we come here. Not before February, though. Oh, I forgot to tell you something. In the last act of *The Star of the North* I shall wear a handsome solid gold crown made by the jeweler Watson, of Chicago. It has ten large diamonds and is surmounted by a Maltese cross containing four more gems."

## Wyndham's Quiet Visit.

Charles Wyndham arrived in the city on Monday, after a pleasant voyage on the steamship *Servia*. After securing rooms at the Windsor Hotel, he was visited by a MIRROR reporter, and willingly gave his reason for the quiet trip to this country.

"I came away at only a couple of days' notice," he said, "to attend to some private business affairs in Wyoming Territory, where I have landed interests near Laramie City to look after. About ten days before I went away, my agent, J. L. Moore, came over, and I shall meet him in Wyoming. I left London on July 25, and caught the boat at Queens-town."

"When I left, The Candidate was doing splendidly at the Criterion, and I gave orders that, if the business warranted, it should be kept on. Otherwise it will be taken off, and the season be closed until I get back. During my absence my understudy, William Gregory, is playing my part. The piece has now passed its 250th night. It was put up merely as a stop-gap to play five or six weeks. I never had the least idea it would be the success it has been."

"When do you come back to the city?" inquired the reporter.

"I hope to be back from this flying trip in about three weeks, but I shall not stop here. Instead I shall go right on to England, and be back in harness as soon as possible. As to my next professional engagement here, that will be in the Autumn of 1886; but as to what theatre I appear in, or the play I produce, I cannot say. It will probably be *The Candidate* or some other play that makes a success before the time of the engagement comes around."

## Agency Wrongs.

With each recurring week the great good that is being accomplished by THE MIRROR through its work of bringing to light the abuses that exist in the system that has made Agencies almost a necessity to the great mass of the theatrical profession, becomes more and more evident. Actors and managers are beginning to realize that although the latter may benefit to a slight extent by their existence, even though it be to the detriment of the former, the fairest way for all really is in the direct dealing, one with the other, without the unnecessary employment and feeling of the middle-man. Not all the managers make use of the Agencies, or ever have. In the musical world the Messrs. Aronson, Colonel McCaull and J. C. Duff select almost all their own people personally. They know the merits of the principals in the operatic world and have subordinates who are fully competent to test the abilities of the lesser lights.

Another line of Agencies, of which there is but one in this city, is that through which children are engaged. Here again, as in the case of the variety agents, a real and expressed necessity for their existence is known and felt. The usual charge for the engagement of a child is one dollar, and this is paid in twenty-five-cent installments. When managers pay for a number of children, the little ones pay nothing.

Among those who have watched with much concern the Agency articles in this journal, and who has not hesitated in expressing her pleasure at the course pursued in the exposure of the abuses which the Agency system has given rise to, is a young lady who has been on the stage almost from her infancy, but whose cleverness as a comedienne has brought her most prominently forward during the past three years. She goes out with a company of her own this season.

"Our company has been engaged," said she, "and you may be quite sure that not one of them has been secured through any of these Agencies. To my mind the Agencies are not a bit better than common intelligence-offices, and, in fact, I think the girls and women who have to apply at the latter places are treated better than are the ladies of the profession in the beautifully-furnished rooms uptown."

"Last Summer I held a long correspondence with a manager while I was in the country. He had seen my address in THE MIRROR, and wrote to me asking whether I would take a part in the company which he was to manage. Communication was kept up until I came back to the city, and while here I met the manager again in the street. We talked over the matter a few moments and then he said, referring to a well-known Agency, 'Come up to the office.' I asked: 'What for? Here is my address. If you want to make any arrangements with me, come to the house.' We had been discussing the matter of salary, and we had not come to terms. He said: 'All right. I'll see you later about the engagement.' I thought that was the end of the matter, but some time after he called at my house and engaged me there."

"You can imagine my astonishment when, some time after the engagement, I received a bill for services rendered from the office where the manager wanted me to go, but where I had not gone. I took no notice of it whatever, and then I received one of the most impertinent and insolent letters from them that you can have any idea of. I also treated this letter with silence. Two-thirds of my brother and sister professionals would have trembled in their shoes and ran as fast as they could to the office to pay the amount, for fear the threat would be carried into execution before they could get there."

"At another time, a couple of years ago, I did secure an engagement through an Agency, and I paid them for their work. When the season was almost over, the manager of the company came to me and re-engaged me. A few weeks after, I received a letter with bill enclosed from the Agency, informing me of the thrilling news that they had 'fixed' me for the next season with the same company."

"A manager of a combination just forming, with plays like the Bunch of Keys, came to a certain Agent and said, among other things, that he would like to engage me for a certain part. 'Oh! no, no,' replied the Agent; 'why, what are you thinking of? You don't want her. She's one of the worst kickers in the profession, and, besides that, you couldn't touch her at all. She wants \$150 a week if she wants a penny.' That settled the manager and he never said another word. He took no step whatever to find out if his information was true or not. However, as chance would have it, he went to another Agent and told him the conversation. That gentleman in the spirit of competition told him how he had been misled and managed to put the manager in communication with me. The upshot of the matter was that I was engaged at \$75 per week, just half the sum the other agent had named."

Harry M. Pitt, when spoken to on the subject recently, freely gave his opinion regarding the Agency system:

"To my mind," he said, "Agencies are a natural and necessary evil, although I do admit that there are any number of abuses in connection with them. One of these is the very large fees that they occasionally demand when no previous arrangement has been made. Of course, this is in great part the actor's fault, in neglecting to come to some

agreement beforehand. The only engagement which I have ever secured through an Agent, and I have been fully twenty-five years in the profession, is the one that I shall fill next season as a member of Bartley Campbell's Fourteenth Street Theatre. The Agents have charged me an enormous fee for the engagement, however."

"Another gross abuse that I have seen a certain firm of Agents, and who are now out of the business, guilty of, is their taking advantage of their positions as both managers and agents to the pecuniary loss of the actors playing with them. This firm lent a member of their company to another organization, and then charged the actor a commission on the second engagement."

There are few in the theatrical profession more convinced of the good which THE MIRROR is doing in its crusade against the Agencies than Frederick McCloy, the genial agent of Frank Sanger. That gentleman lost no opportunity, the other day, to tell a MIRROR representative what he thought of the movement.

"It is such actions as that which your paper is now taking," he said, "that makes it the recognized theatrical authority of the country. These movements that look to the welfare and comfort of actors as well as the securing of protection in his everyday dealings are appreciated, and I was heartily glad to see the crusade begun. That there are numerous abuses, and flagrant ones, too, in connection with the Agencies, none but those intimately concerned in the propagation of the system will attempt to deny. It was not very long ago that a young lady came to me complaining of the way in which she was being fleeced by these people."

"She had been engaged by Colonel Milliken for his company the coming season by that gentleman himself, who had managed to get her address. Her contract, however, had to be signed at an Agency, and although those people had done nothing whatever for her, they sent in a bill for services rendered. I advised her not to pay it, but I suppose she will not have courage enough to follow my counsel. A few seasons ago we wanted a clever young lady for the Bunch of Keys, and you should have seen the one they sent us. She meant well enough, but her performance was something awful."

The following letters have been received:

CHICAGO, Ill., August 3, 1885.

Editor New York Mirror:

MY DEAR SIR:—I am delighted to read your articles against the Agencies in the last two issues. I have been several years on the stage and have had some experience with dramatic agents. The worst engagements I ever made were through an Agent, and the best engagements I ever made were when I had my dealings with the manager alone. I am at present a member of McVicker's stock company.

Keep up the war until the Agencies are crushed. THE MIRROR always accomplishes what it undertakes. I have been a subscriber for years, but am not at present, although I buy the paper every week, and wouldn't be without it, and I have always said that the best dramatic paper in existence was the New York MIRROR.

I am, very sincerely yours,

ACTOR.

HOBARDSTON, August 2.

Editor New York Mirror:

DEAR SIR:—Am delighted at the success you are having in your movement against Dramatic Agencies. I am a beginner in the profession, with only a record of two seasons. But when one has neither money nor influence it is surprising to know how many slights and hardships may be crowded into two years' space, and not the least of these are the impositions practiced by so-called Dramatic Agents—dramatic forsooth!

A star whom I was with last season desired me for the coming season. She wrote to me and I partially declined. I sent in my name to a well-known Agent, who had done business for me, and he wrote informing me that this same star wanted me. Had I gone with her I should have been obliged to pay him a commission of \$5000.00, although I had paid him the sum the preceding season and the offer was made me by the lady herself.

I have sent in my name to the Actors' Fund.

Yours truly, PERSERVERANCE.

PRESS COMMENTS.

The Judge.

The movement toward the establishment of a Registry Bureau in connection with the Actors' Fund is commendable, and should receive the co-operation of all actors and the support of dramatic pens. The Agency abuse is undeniably an evil which cannot be too speedily and effectually abated. That a class of men, having no interest in art or its promotion other than the gathering in of their five per cent. commission, should control the resources of the dramatic profession, is as monstrous as that a Gould-Field telegraph combination should control the avenues of intelligence. In short, this Agency system is a monopoly—a tyrannous monopoly. Actors, managers, and all persons who desire the advancement of dramatic art ought to join efforts toward an anti-monopoly.

That the majority of actors who are obliged to patronize Agencies are timidly silent regarding the unjust treatment they endure from these all-powerful middlemen, illustrates how the fear for their individual welfare subjugates their broader motive for the emancipation of a class; it also illustrates the necessity for guild organizations. The poorer the actor the more timid he necessarily becomes. When the favor of an Agent is an active stock-in-trade to the extent of food and clothing, it requires more than ordinary heroism to willingly become a "black-listed" pauper. Bravery is born with strength; strength comes with unity.

Seldom is there an individual with sufficient hardihood to rise against a system. System must combat system. When actors unite their forces and chivalrously stand by one another, then they may expect to remedy the abuses now practised upon them.

That actors should pay a reasonable sum for positions secured for them, is eminently just; that agents should charge fees for services never rendered or even solicited, and that actors, through fear, should be compelled to pay such extortions, is pre-eminently unjust. The Actors' Fund now does worthy work in relieving many distresses. The more money it has, the greater its power for performing charitable offices.

If there is a general endorsement of the Registry Bureau by the profession, the society will be strengthened in its beneficent undertakings, and actors will secure an impartial medium to recommend them according to their experience and merits.

The Keynote.

There has been for some time a strong feel-

ing in the profession against theatrical agencies, and there is a movement on foot to establish a theatrical registry in the rooms of the Actors' Fund on Union Square. A competent man is to have the superintendence of this bureau of registration, which is intended to supply a list of the actors and actresses of the United States. The Executive Committee of the Actors' Fund, who have been entrusted with the organization of this bureau, are at present engaged in obtaining the names and addresses of all professional actors connected with the American stage, and at the same time a short sketch of their theatrical career, embodying their first appearance, the advancement they have made in the profession, and the managers with whom they have made engagements. By reference to this list, which will undergo constant revision, managers will be able to ascertain the addresses of actors, acquaint themselves with their various specialties, and have personal interviews with them if desirable. The work of compiling the registry is done gratuitously by the committee, and Manager Samuel Colville speaks with great enthusiasm of the scheme. An endeavor will be made next season, by the payment of a small fee, to make the bureau self-supporting. It is claimed that the present agencies are very useful to traveling managers, and spare them a great deal of trouble; but it is believed that the Actors' Fund Registry can accomplish the same object.

## Grant's Ear for Music.

Our readers, we think, cannot have forgotten an article, published in these columns not very long since, claiming that the musical element was a universal factor in the movements of nature and of man. We considered it an accompaniment of power, indicated by regularity and uniform recurrence of measure and action. Especially is this periodic harmony characteristic in one way or another in men of eminence in all the spheres of life.

Entertaining these convictions, could we therefore fail to be surprised to find this record in regard to the great soldier just deceased? It is in the discourse of the Rev. Mr. Tiffany, commenting on the attendance of the General at his church in Washington. "He enjoyed," says the preacher, "every part of the services except the singing, having a constitutional inability to appreciate music. He told me once that all music seemed to affect him as discord would a sensitive and skilled ear, and that he would anytime go a mile out of his way rather than listen to the playing of a band."

This seems an extraordinary statement; but a brief explanation may put upon it a reasonable aspect. When we speak of the musical element and music we do not refer to the technique of practitioners, the artificial products of the composer's pen and the formal utterances of instruments or the voice. It is rather to the rhythmic quality we look.

This must be possessed, more or less, by every military adept. How else could the orderly march be maintained; or a battalion be moved as one man to advance to battle? What but a musical prompting could issue orders for the disposition and reorganization of an army upon the field?

In these respects, judging by the perfected results, we have no doubt that General Grant's ear was true, and that he conformed to the requirements of the rhythmic step and measure as closely as did the Grecian leaders and soldiers in the Pyrrhic dance.

There are other considerations which might have materially affected the great commander's enjoyment of music. As war, which inevitably leads to death, was his vocation, it may be that the band music ever sounded to him as dead marches, and that an elegiac air infected all that he heard. A collateral illustration occurs in the fact that as a mark of respect for the late General, the military bands throughout England refrained from playing the usual Sunday selections, but played dead marches instead.

Perhaps if the General had been habitually saluted on the field and elsewhere with patriotic and spirit-stirring strains he would have looked up to the melody and known what music was. It could not be otherwise that he had in him the power of musical appreciation. In fact we have a statement from the great Captain's own lips in direct avoidance of the assertion as to his indifference to music.

"I stood right where I stand now when the Fifth Regiment of Baltimore were the guests of our gallant Seventh," said a gray-haired military observer, one of a group at the main entrance of the Fifth Avenue Hotel, "and General Grant stood in front of me with a few friends. He was evidently much pleased with the fine appearance of the Baltimoreans and applauded with unwonted enthusiasm their fine marching. As the regiment wheeled into the Square they marched to the music of the drum corps, but as the head of the column reached this spot the boys saw Grant and gave him a rousing cheer. At the same instant the Seventh Regiment band struck up 'Maryland, my Maryland,' and the music was still heard as the Fifth's fine band came into sight thundering 'The Star Spangled Banner.' Grant turned and laying his hand on his friend's shoulder said, 'Isn't it a glorious thing to hear the two airs commingling their strains, and to think that the men who are marching to the music will always be brothers, for we never will have another war. I've heard both those airs at the front very often, but they never inspired me as they do now!'"

Helen Bancroft returned from Chicago on Monday. Her best work there in McVicker's company was done as Marco in *The Marble Heart*. The *Times* said of her: "She has a fine presence, a very mobile, expressive face, and a full, rich, resonant voice. She gave the great scene with Raphael in the fourth act with a great deal of power." The *Herald* critic wrote: "She is a finished and graceful actress." The *Evening Mail* said: "She presented a finished conception of the character."

The new drop-curtain for Harrigan's Park Theatre has just been completed. It is by Charles Witham, and represents a view of the Battery looking from the Bay, with the Barge Office and new Produce Exchange standing out in bold relief. David Braham arrived in the city from the Adirondacks yesterday. Among the new people engaged are Edward Engleton, a clever young actor, and Joseph Logen who will act as master of properties.



## A Farewell Poem.

On the occasion of Mr. and Mrs. Bancroft's farewell to the stage, last month, at the Haymarket Theatre, London, the following valedictory ode, written by Clement Scott, the well-known dramatic critic, was delivered by Henry Irving:

A friend and neighbor from the busy Strand,  
Warned by the summons of Fate's prompting-bell,  
Has come to take two comrades by the hand,  
And bid them both regretfully "Farewell."

Parting to lovers may be "sorrow sweet,"  
To friends all separation must give pain;  
But time, consoling, turns the travelled feet,  
And tells the parted they may meet again.

No age or sickness saddens this adieu,  
No piteous cause I plead, no aches I beg;  
My toast is "Triplet, here's long life to you,  
And years more laughter to delightful Peg."

The sailor sighs at last his native land,  
The swallow follows to accustomed nest;  
So, two tried actors, rolling hand in hand,  
Demand at last toll's after-blessing—Rest.

Their steady course was fanned by favoring gales,  
Their loyal purpose dimmed by no regret;  
Sponsors they stood to infant "Prince of Wales,"  
With life renewed the classic "Haymarket."

Not to all artists, earnest though their aim,  
As retrospective vision there appears  
The priceless gift of an untroubled name,  
The blameless history of twenty years.

Fired by the flush of youth, they found a way  
To give to fading art a healthy cure;  
The stage they loved revived beneath their sway,  
They made art earnest, and they kept it pure.

Shall we forget, at this their parting hour,  
How fact and fancy intertwined and blend?  
Saying, "The stage acknowledged them a power,  
Actor and actress found in them a friend."

"Ars est celare artem," 'tis inscribed,  
Crowning this stage, and fancifully wrought;  
From great ones past this precept they imbibed,  
This useful lesson dutifully taught.

Dramatic flowers they gathered by the way,  
And chose the brightest whereso'er it grows;  
Never disdaining to contrast in play  
French tiger-lily with sweet English rose.

With kindly Robertson they formed a "School,"  
Rejoiced in "Play" after long anxious hours;  
"Costs" was for them, and theirs, a golden rule,  
And thus by principle we made them "Ours."

Such an example in the after age  
Will throw a softening haze o'er bygone care;  
We close the volume at its brightest page,  
But leave a blossom of remembrance there.

Good-bye, the cup of sympathy let's fill,  
We'll drink it deep ere sorrow's sun be set;  
Together you have mounted life's long hill,  
And leave behind no record of regret.

Good-bye, old friends; it shall not be farewell;  
Love is of art, the birth and after-growth;  
Heaven prosper you! shall be our only knell,  
Our parting prayer be this, "God bless you both."

## Hints to Actors.

I will suppose now that the would-be actor has sense enough to discard all the obstructions to the free development of nature imposed by foolish fashion. What is he to do to apply his natural gifts in the most effective manner in the exercise of his art? Clearly he must endeavor to gain such control over his entire body as will enable him to present a man, such as primitive nature intended him to be.

The first thing of which the audience becomes aware upon the actor's entrance, is his appearance, his bearing and movements. Let him, therefore, train his body by learning to fence at Angelo's, or Mons. Bertrand's, or of any first-class fencing-master. Let him also take lessons in stage-dancing and what, I believe, is called ballet practice; calisthenics that will enable him to make, with ease and grace, all movements which the feeling of the part he is playing may suggest. Everything moves in the line of least resistance. Every man makes some one or more movements more often than others; those, especially, who are employed in any manual labor, accustom their hands to a limited number of movements which they repeat unconsciously when gesticulating in a state of excitement.

Watch an artist under such conditions. You will see his fingers doubled, while, with his extended thumb, he is rubbing imaginary paint into imaginary canvas; or his plant fingers will appear to be grasping a pencil with which he is drawing figures in the air. The great Berlin comedian, Gern, took subtle advantage of this fact in his performance of Bottom, the weaver, in *A Midsummer Night's Dream*. Whenever he got excited he appeared to be throwing his shuttle backward and forward. An operatic singer, who had before been a player on the ophicleide, invariably fell into the position in which he used to hold that instrument whenever he was singing any exciting passage. These movements are to these men their lines of least resistance. Now the actor's object should be to have no such lines. Every possible graceful movement should be to him equally easy. The variety he will thus attain will be as infinite as nature.

We are often told that the French actor is so much better than the English because he has been thoroughly trained, and this would be true if the training were in all cases right. Samson was probably the best teacher that ever lived. Legouve says of him that not one of his pupils resembled him, and no two of them resembled each other. He did not run them in conventional grooves. He did not stencil them, but he brought out what each had within him without destroying his individuality. He taught Rachel and he taught Madame Brohan. The one the greatest of tragediennes, the other the most finished of comediennes. But all teachers are not Samsons, and it appears, to judge by results, that many of them teach their pupils to express a certain passion always with the same gestures, the same vocal inflections, and this before the pupil has developed so far as to feel the passion. If later on he does feel it, the conventional remains, except in cases of the highest genius, and mars the natural expression. I should therefore advise the beginner never to try to manufacture an expression of a passion he did not feel. Let it grow. If there it will come in time. For my part I much prefer the individuality of the English actor, however rough and untrained it may be, to the eternal repetition of the same tricks of gesture and vocal inflection in which all second-rate French actors resemble each other.

Those whose limited means forbid them to take the lessons I have advised, may profit greatly by practising the exercises described in "Roth's Rational Gymnastics," according to the Ling System, a pamphlet which costs a shilling; "Schreiber's Medical Gymnastics," published by William and Norgate at 5s.

The second thing of which the audience becomes aware upon an actor's entrance, is the sound of his voice. Here, indeed, the actor of the present day has an enormous advantage

over those of a past generation. Thanks to the genius of Emil Behnke, the genius for taking infinite trouble, the clear intelligence and conscientious labor, directed by honest enthusiasm, the actor may learn to produce his voice so perfectly that he will be able to achieve effects without effort, which were before beyond his reach, even at the cost of utter exhaustion. Mr. Behnke modestly disclaims the credit attached to the inventor or discoverer, but here he does himself an injustice. He has, of course, studied every work on the subject, especially those of Csermak, Merkel, Luschka, Mandl, Helmboltz and Ellis. But beyond that he has made many investigations upon himself and upon others, in order to confirm facts and to clear up or reconcile contradictions. In the practical application of theoretical physiological knowledge thus acquired he has struck out a path entirely his own, and his present method of teaching is the result of years of observation and experiment. In short, he has made the teaching of voice production a science which deals with facts instead of fancies, enabling the student to understand what is wanted and to do intelligently and with a direct purpose what he could otherwise only accomplish by the uncertain method of imitation and by guesswork. Teachers of singing and elocution need not be jealous. What they teach are arts, what Mr. Behnke teaches is a science, as exact and certain as mathematics. It is as simple as a b. c. The voice being the result of muscular action, Mr. Behnke trains the different sets of muscles upon which the voice depends, and so trains the voice. I am not speaking at haphazard, or with a superficial knowledge of the subject. My opinion is based upon careful personal investigation and upon observation of the practical results in many individual cases. I am quite sure that Mr. Behnke's method of teaching voice production will soon be adopted in all schools of singing and elocution.

The third thing an audience becomes aware of is the actor's elocution. Viva voce teaching is infinitely more efficacious than book teaching, but in no art more so than in elocution.

Books, however, professing to teach this art, are to be had in countless numbers. Elocution masters also abound. Many good, more indifferent, and most bad. The pupil must to some extent criticize the capacity of the master. This is sometimes difficult. Let the pupil remember that the essential quality of good elocution is that the speaker succeeds in conveying the full meaning of the author to his hearers' brains, without giving the latter any trouble to catch that meaning. Should the master not do this, should he attract more attention to the manner of his delivery than to the matter, make some civil excuse and try somebody else. If the teacher prescribes shouting and screaming exercises, hurt him gently to some picturesque and secluded spot and kill him. If you neglect this sacred duty, there is no telling how many voices he will utterly ruin every year.

The actor who is carefully trained in the way that I have but briefly indicated, will find that he will have to learn many more things when he gets to actual work on the stage; but he will at least start with great advantages over the untrained actor, and will rise to his proper position in a much shorter space of time.

Should the student find the training exercises tiresome or ludicrous, let me quote to him the words of John Hullah, in his excellent work on the Speaking Voice, and remind him "that all preparatory exercises, mental even as well as physical, are apt to appear so; partly, no doubt, because practice is wasted excepting on what we can yet do only imperfectly. It would, of course, be more amusing to recite connected than unconnected words, as it is more amusing to sing passages than single notes; but as assuredly no singing voice ever yet was formed by the exclusive utterance of anything that could be called music, so no speaking voice will ever yet be formed by the exclusive utterance of anything that can be called literature."—*Hermann Vesin in the Dramatic Review.*

—There was much sorrow on the stage of Wallack's on Tuesday night—genuine sorrow. Just after the second act, Alfred Barker, who played a minor part, was taken suddenly ill with hemorrhage of the lungs. Going to his dressing room, a doctor was sent for; but before many minutes had elapsed, he died. Nothing could have been done for him. The event cast a gloom over the whole company, as he was well liked. The deceased's real name was Alfred Burke. The company raised a liberal subscription for the widow.

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